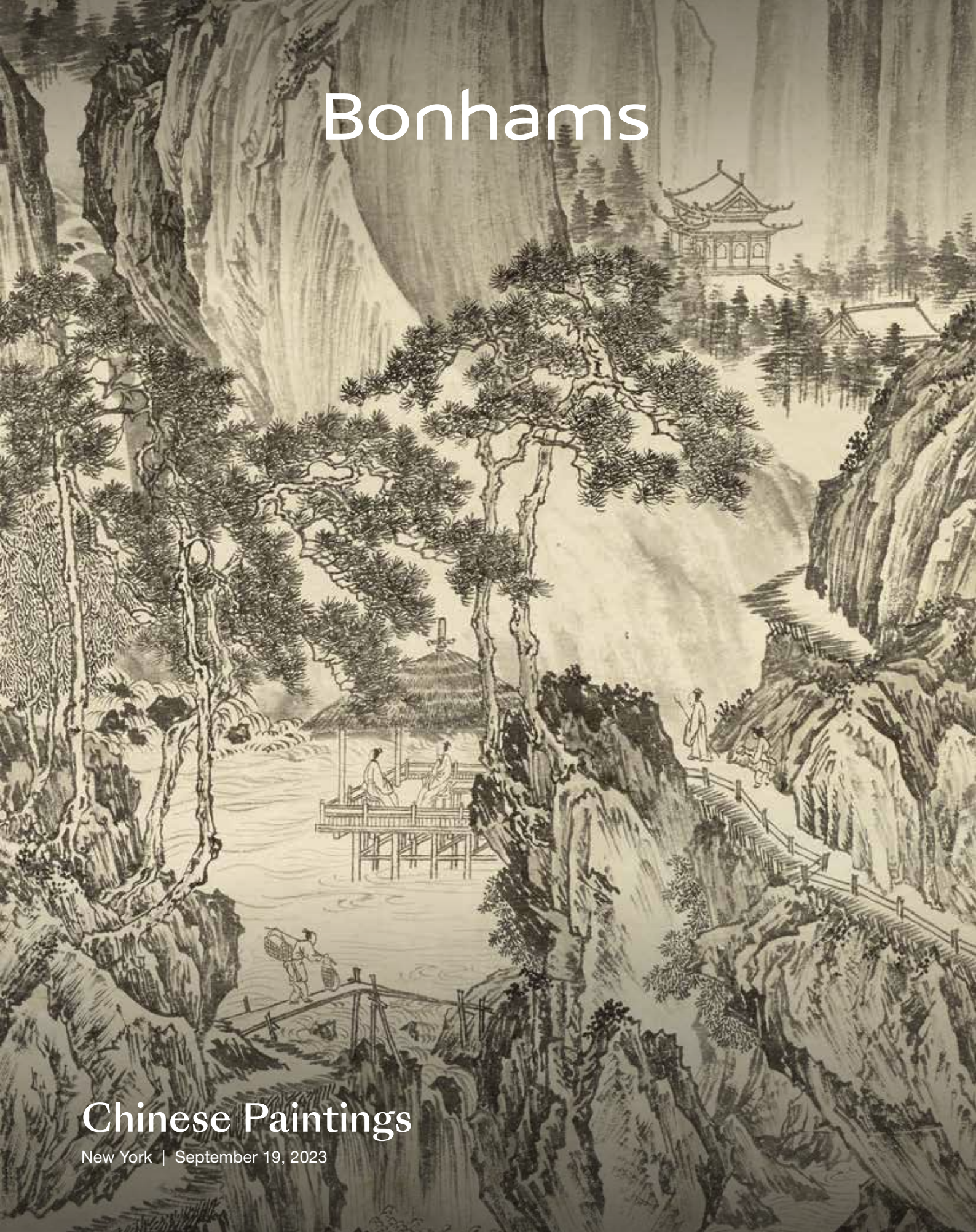

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Chinese Paintings

New York | September 19, 2023

Chinese Paintings

New York | Tuesday September 19, 2023 at 9.30am (Lots 300 - 386)

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Chinese Paintings

Lots 300 - 386

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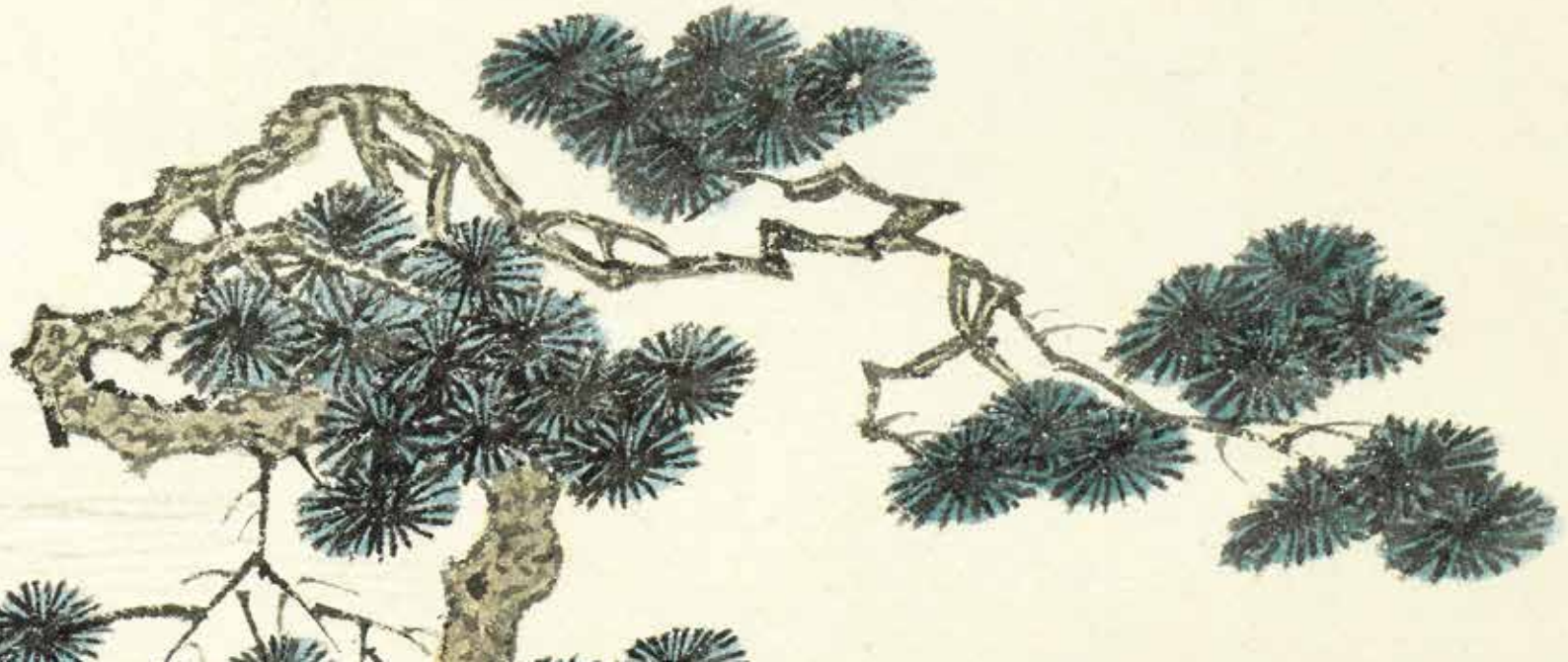

300 (detail)

1 - 299
No lots

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

300
XUGU (1823/4-1896)
Studio of Luxuriant Greenery, 1894
Handscroll, ink and color on paper, signed Xugu and dated *jiawu*, with four artist's seals reading *Xu*, *gu*, *Sanshiqifeng Caotang*[1] and *Xugu Shuhua*, and one collector's seal *Lu Zishu*.
11 3/8 x 93 11/16in (29 x 238cm)

$80,000 - 120,000

虛谷（1823/4-1896） 翠華書屋 設色紙本 手卷 一八九四年作

款識：翠華書屋，甲午長夏虛谷
鈐印：虛、谷、三十七峯草堂[1]、虛谷書畫

鑒藏印：盧子樞

題簽：虛谷 翠華書屋

Provenance:
The collection of Lu Zishu (1900-1978)

來源：
盧子樞（1900-1978）舊藏

Often associated with the Shanghai School, the monk artist Xugu also spent many years in Yangzhou, as well as Suzhou. In many ways, this late career landscape handscroll *Studio of Luxuriant Greenery* dated 1894 embodies the themes and motifs of a typical Jiangnan literati setting. Yet, Xugu's approach to painting landscapes was his own, and although informed by numerous past masters of traditional Chinese painting, this landscape is a case study in the fulmination of his unique style. Here his brushwork is free and spontaneous, his choice of colors daringly non-traditional, and his calligraphed inscription written in his characteristic dry-brush method.

The scroll was collected by Lu Zishu, a Guangdong native, painter, collector and authority of traditional Chinese painting. Lu Zishu's paintings followed the style of Qing orthodox masters and 17th century painters like Zhu Da. He taught at the Guangzhou Municipal Art Academy (廣州市立美術學校), and later worked for Guangzhou Provincial Museum of Culture and History (廣東省文史館).

[1]Two documented renditions of the seal *Sanshiqifeng Caotang* (Thatched Cottage of Thirty-seven Peaks) are acknowledged. The seal impression on the present lot corresponds to the version cataloged in Victoria Contag and Wang Chi-Ch'ien, *Seals of Chinese Painters and Collectors* (Hong Kong: Hong Kong University Press, 1966), p. 383, no. 321 Hsü Ku, seal no. 5, from a squirrel painting dated 1894. "三十七峯草堂印"見著者兩方，此一方錄於王季遷及孔達合編《明清畫家印鑒》頁383，編號321.虛谷，印鑒編號5，出自1894年所作松鼠屏。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

301
XUGU (1823/4-1896)
Squirrels and Peaches
Album leaf mounted, framed and glazed, ink and color on paper, inscribed by the artist and signed Xugu, with two artist's seals reading *Xugu* and *Sanshiqifeng Caotang*, and one collector's seal of Qian Jingtang (1907-1983) reading *Haichang Qian Jingtang yin*[1].
18 11/16 x 25 3/16 in. (47.5 x 64 cm)

$20,000 - 30,000

虛谷（1824-1896） 松鼠靈桃 設色紙本 冊頁裱為鏡框

款識：解弢館筆，虛谷。
鈐印：虛谷、三十七峯草堂[2]

鑒藏印：海昌錢鏡塘藏[1]

Provenance:
The collection of Qian Jingtang
Yu Jen International Art & Antiques Ltd., Taipei, 19 April 2014, lot 379

來源：
錢鏡塘（1907-1983）舊藏
宇珍國際藝術，台北，2014年4月19日，拍品編號379

Qian Jingtang hailed from Xiashi, Zhejiang Province, and earned distinction as a celebrated connoisseur and collector of Chinese painting and calligraphy. His father Qian Hongyu (1865-1917) was a landscapist while his grandfather Qian Liqun (19th century) was a collector. Qian Jingtang donated over 1,600 paintings and more than 300 pieces of calligraphy to the Shanghai Museum during 1958-1959.

[1]The seal *Haichang Qian Jingtang Cang* exists in various forms. The seal impression found on the current lot aligns with the version documented in Xiejun Chen and Qingzheng Wang eds, *Excellent Works of Calligraphy and Paintings Donated by Qian Jingtang to the Shanghai Museum* (Shanghai: Shanghai People's Fine Arts Publishing House, 2013), p. 221, seal no. 3. "海昌錢鏡塘印"見著者多方，此方錄於陳燮君及汪慶正主編《錢鏡塘捐贈上海博物館書畫精品集》（上海：上海人民美術出版社，2013），"錢鏡塘收藏印鑒舉隅"，頁221，印鑒編號3。

[2]See lot 300, note 1. 見本圖錄拍品編號300，注釋1。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

302
REN YI (1840-1896)
Scholars under Pine Trees, 1881
Hanging scroll, ink and color on paper, inscribed by the artist and dated *Guangxu xinsi*, and signed Bonian Ren Yi, with two artist's seals *Yi yin* and *Ren Yi Bonian*.
53 1/8 x 26 1/8in (135 × 66.5cm)

$40,000 - 60,000

任頤（1840-1896） 松蔭對弈 設色紙本 立軸 一八八一年作

款識：光緒辛巳夏六月，略師王鹿公法於春申海上，伯年任頤。
鈐印：頤印、任頤伯年

題簽：任伯年松樹人物軸

Provenance:
Sungari International Auction, Beijing, 3 December 2005, lot 1226

來源：
中貿聖佳，北京，2005年12月3日，拍品編號1226

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

303
LIU KUILING (1885-1967)
General Li Guang Shooting an Arrow
Hanging scroll, ink and color on paper, inscribed by the artist with a dedication to Feng Xiyun (1886-1951), and signed Yaochen Liu Kuiling, with two artist's seals reading *Liu Kuiling yin* and *Yaochen*.
66 1/2 x 32in (169 × 81.5cm)

$25,000 - 40,000

劉奎齡（1885-1967） 李廣引弓 設色紙本 立軸

款識：仲文七表兄大人指正，耀辰弟劉奎齡繪。
鈐印：劉奎齡印、耀辰

Provenance:
The collection of Feng Xiyun
Sungari International Auction, Beijing, 2 December 2005, Lot 237

來源：
馮熙運（1885-1967）舊藏
中貿聖佳，北京，2005年12月2日，拍品編號237

Feng Xiyun, the original recipient of this painting was a literary historian. In the last years of the Imperial era, he went to the United States to study at Harvard University and the University of Chicago, although he returned to China in 1912 to teach at Beiyang University. Feng Xiyun was related to Liu Kuiling on his mother's side, and the two had a close relationship.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

304
LIU KUILING (1885-1967)
Roosters and Peonies
Hanging scroll, ink and color on silk, inscribed by the artist and signed Yaochen Liu Kuiling, with two artist's seals reading *Liu Kuiling yin* and *Yaochen shi* and a collector's seal from Jiuhua Tang.
37 1/2 x 17 3/4in (95.3 x 45cm)

$40,000 - 60,000

劉奎齡（1885-1967） 富貴雙吉 設色絹本 立軸

款識：耀辰劉奎齡作
鈐印：劉奎齡印、耀辰氏

鑒藏印：漢中九華堂主鑒賞章

Provenance:
Sungari International Auction, Beijing, 2 December 2005, lot 238

來源：
中貿聖佳，北京，2005年12月2日，拍品編號238

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

305
QI BAISHI (1864-1957)
Album of Miscellaneous Subjects
Album of twenty-six leaves, ink and color on mica paper, inscribed by the artist on the verso of the front cover and signed Baishi Qi Huang, with a dedication to Watanabe Shimpo (1867-1938) and an artist's seal reading *Baishi weng*, all the leaves signed by the artist and with an artist's seal, the verso of the back cover inscribed by Xu Linlu (1916-2011) in 2002, the titleslip inscribed by Xu Bangda (1911-2012).
9 3/4 x 6 1/2in (24.8 x 16.5cm), each (26).

$150,000 - 250,000

齊白石（1864-1957） 雜畫冊 設色雲母箋 冊頁二十六開

題簽
萍翁真跡二十六幅，邦達署。
鈐印：徐邦達印

題記：
渡邊先生屬正，此冊共二十六頁，為人物、山水、花竹、工蟲所畫成，乃余平生之僅作，以博先生一笑耳，白石齊璜並記。
鈐印：白石翁

款識：
其一：白石老人
其二、十五、二十及二十五：借山老人
其三、十一、十八、二十一及二十三：齊璜
其四及十七：老萍
其五、九、十二、十四、十六、十九、二十二及二十四：白石
其六：萍翁
其七：老萍
其八：三百石印富翁齊璜
其十：寄萍老人
其十一及十三：齊璜
其二十六：白石山翁
鈐印：木人、齊白石、齊大、白石翁、借山翁

跋文：
先師白石老人為渡邊先生所畫人物、山水、花卉、工蟲二十六頁，乃罕見之作，頁頁皆精絕，洵可寶也。八十七叟許麐廬敬題，時壬午（2002）。
鈐印：蓬萊、許

Provenance:
The collection of Watanabe Shimpo
Sungari International Auction, Beijing, 2 November 2003, lot 1168

來源：
渡邊晨畝（1867-1938）舊藏
中貿聖佳，北京，2003年11月2日，拍品編號1168

This magnificent album of 26 leaves showcases Qi Baishi's ability to paint in a broad range of subject matter, including flowers, fruits, figures and landscapes, his free brushwork contrasting with meticulously rendered insects, a hallmark of the artist's style. The dedication indicates Qi Baishi painted this tour-de-force for the Japanese painter Watanabe Shimpo (1867-1938), who organized two exhibitions of Chinese paintings in Tokyo in 1921 and 1922. The second exhibition played a crucial role in Qi Baishi's success as an artist, exposing his work to a new, appreciative audience, when success in Beijing was elusive. As a fellow artist interested in Chinese painting techniques, Watanabe would have welcomed the overview of the artist's style as presented in the album.

Although undated, Qi Baishi likely created this album between 1922--the year of the second Tokyo exhibition--and 1931, when Japan attacked Shenyang in September of that year. After the attack and eventual invasion of Manchuria, the spirit of cultural exchange between Japan and China suffered gravely, and Qi Baishi refused to engage with Japanese collectors who knocked on the door of his Beijing studio seeking the artist's work.

此妍巧精妙的二十六開冊頁展現了白石翁處理各類題材游刃有餘的繪畫能力，花果人物、山水造境以隨性之筆寫之，與代表其標志風格的細工草蟲平分一紙秋色。開篇跋文言明，此冊乃白石翁為日本友人渡邊晨畝所作。渡邊先生曾於1921及1922年在日本東京組織了兩場中國繪畫展覽，當其時，白石老人在京華藝壇尚名不經傳，第二場東京畫展對其作品在日推廣至關重要，為其招徠一批眼光獨到的藏界新貴。渡邊身爲白石老人畫壇同行，對中國繪畫技巧好感有加，領收是冊時定亦對其中所展現的齊白石繪畫風格概貌欣然迎納。

此冊雖未紀年，但極可能作於1922至1931年間。這一時期，渡邊已於東京組辦完第二次畫展，白石老人與其往來當與日頻繁。1931年九一八事變，日本侵占滿洲里後，中日文化交流隨之衰落。此後，雖有日本藏家叩門走訪白石老人在北平的畫室求畫，但老人執意拒絕與日本藏家結交共事。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

306
QI BAISHI (1864-1957)
Wisteria and Bees
Horizontal hanging scroll, ink and color on satin, inscribed by the artist and signed Baishi Shanweng Qi Huang, with two artist's seals *lao mu* and *ren changshou*, and a collector's seal of Baoxi Zhai on the surrounding silk mount.
15 1/4 x 73 1/4in (39 x 186cm)

$180,000 - 250,000

齊白石（1864-1957） 紫藤蜜蜂 橫幅鏡心 設色綾本

款識：白石山翁齊璜製
鈐印：老木、人長壽

鑒藏印：寶熙齋鑒藏章

Provenance:
The collection of the Beijing Arts and Crafts Co., Ltd.
The Baoxi Zhai Collection
Sungari International Auction, Beijing, 20 May 2001, lot 200
Sungari International Auction, Beijing, 31 July 2005, lot 1638

Published:
Xinhui Liu, ed. *Gu Yun Jin Qing: Baoxi Zhai Cangpin Ji* (Collected Works from Baoxi Zhai). Shijiazhuang: Hebei Education Publishing House, 2005, pp. 16-17

來源：
北京市工藝美術公司舊藏
寶熙齋舊藏
中貿聖佳，北京，2001年5月20日，拍品編號200
中貿聖佳，北京，2005年7月31日，拍品編號1638

著錄：
劉新惠編《古韻今情：寶熙齋藏品集》石家莊：河北教育出版社，2005年，頁16-17

Qi Baishi was a remarkably prolific painter, whose great longevity and quick, expressive approach resulted in thousands of signed paintings created in his long career. However, his paintings in a horizontal format are relatively rare, and those created on satin as opposed to paper, are even more uncommon. In contrast, compositions of wisteria and bees were a favored subject for Qi Baishi, whose calligraphically trained brushwork would exploit the gnarled branches of the flowering vine.

More than two decades ago, He Yueliang, the owner of Baoxi Zhai, commenced the journey of assembling the collection, which embraces classical and modern Chinese paintings and calligraphies as well as Qing dynasty imperial seals. Highlights from the collection include the set of twelve imperial seals of the Kangxi Emperor, once in the collection of General Henri Nicolas Frey (1847-1932), French Commander of the Eight-Nation alliance in China, sold at Christie's Hong Kong on 7 July 2003, lot 535; the handscroll *Yanshan Ming* (Encomium on an Ink-Grinding Stone) attributed to Mi Fu (1051-1107), dated 1102, currently in the collection of the Palace Museum, Beijing; the handscroll *Xiyuan Yaji* (Literary Gathering in the Western Garden) attributed to Li Gonglin (1049-1106) sold at Sungari, Beijing, on 30 July 2005, lot 1010.

白石老人厚福長壽，其所擅長之大寫意法妙趣盎然，一呼一諾間，一揮而就，愈使其在漫長的事業生涯中畫作等身。然而，其橫幅作品相對稀有，綾本作品則更爲罕見。紫藤蜜蜂均白石老人鍾愛之題材，畫幅展開處，其熟諳書法的筆觸徜徉施韻於鮮花紛繁的籐枝之中。

逾廿年前，寶熙齋主賀月良開啓了收藏之旅，所藏涵括古畫、二十世紀水墨、書法及清宮御璽。賀月良的重要藏品包括康熙御用佩文齋十二寶璽，此套寶璽曾落入八國聯軍法國少將司令弗雷 (1847-1932)之家族收藏，寶熙齋滄海拾珠後於2003年7月7日在香港佳士得釋出，拍品編號535；1102年米芾(1051-1107)行書《研山銘》卷，現為北京故宮博物院館藏；以及傳李公麟(1049-1106)《西園雅集》圖，此卷於2005年7月30日於北京中貿聖佳拍賣行釋出，拍品編號1010。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

307
QI BAISHI (1864-1957)
Chrysanthemums and Wine
Hanging scroll, ink and color on paper, inscribed by the artist and signed Baishi laoren, with two artist's seals reading *Qi da* and *sanbai shiyin fuweng*.
40 1/2 x 15 1/8in (102.8 x 38.3cm)

$120,000 - 200,000

齊白石（1864-1957） 菊酒 設色紙本 立軸

款識：菊酒，白石老人
鈐印：齊大、三百石印富翁

Provenance:
The collection of Yakichirō Suma (1892-1970)
The Baoxi Zhai Collection[1]
Sungari International Auction, Beijing, 31 July 2005, lot 1608

Published:
Xinhui Liu, ed. *Gu Yun Jin Qing: Baoxi Zhai Cangpin Ji* (Collected Works from Baoxi Zhai). Shijiazhuang: Hebei Education Publishing House, 2005, p. 25

Exhibited:
Mitsukoshi Main Store, Nihombashi, Tokyo, 1987
Takashimaya Department Store, Nihombashi, Tokyo, 1999

來源：
須磨彌吉郎（1892-1970）舊藏
寶熙齋舊藏[1]
中貿聖佳，北京，2005年7月30日，拍品編號1608

著錄：
劉新惠編《古韻今情：寶熙齋藏品集》石家莊：河北教育出版社，2005年，頁25

展覽：
三越本店，東京日本橋，1987年
高島屋，東京日本橋，1999年

With an introduction and promotional support provided by Chen Hengke (1876-1923), Qi Baishi's paintings first debuted to a Japanese audience in 1922, when his work was exhibited in the second joint Sino-Japanese exhibition at the *Shoko Shorei Kai* in Tokyo. Exhibited alongside sixty other Beijing and Shanghai artist's, Qi Baishi's paintings rose above the rest, and they were broadly praised at the exhibition bringing the artist the success that had been heretofore alluding him in Beijing.

With his prices suddenly on par with the more established and older Wu Changshuo (1844-1927), Qi Baishi began another chapter in his career, with a newly receptive audience eager to collect his paintings. One of these new collectors was Yakichirō Suma, a Japanese diplomat who was posted in Beijing in 1927. According to Qi Baishi, Suma purchased hundreds of paintings from the artist, and throughout his life Suma advocated for Qi Baishi as an important 20th century artist in Japan and abroad.

在陳師曾（1876-1923）的推舉引薦下，齊白石的多幅畫作參與了1922年於東京府廳工藝館舉辦的中日聯合繪畫展覽。北上蟄伏多時的白石老人，依然在畫壇籍籍無名，而此番與北平、上海六十多位同儕在日同台相競，自成一格的白石畫作卻愈顯佼然不群，廣受藏家盛讚，是為齊白石創作生涯的轉折點。

未几，齊白石的作品一時洛陽紙貴，得與畫壇前輩吳昌碩的市場表現分庭抗禮。再經衰年變法，漸耕拓出獨步超拔之風，吸引了一批獨具慧眼的藏家群體，須磨彌吉郎便屬此類。

[1]For more about the Baoxi Zhai Collection, see lot 306
寶熙齋簡介見拍品306

菊酒
白石老人

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

308
YU FEI'AN (1889-1959)
Flowers and Insects, 1948
A pair of paintings, each ink and color on silk, mounted, framed and glazed, one panel inscribed by the artist and dated *wuzi*, signed Fei'an Yu Zhao, with a total of five artist's seals on the two panels.
21 1/4 x 6in (54 x 15cm), each (2).

$30,000 - 50,000

于非闇（1889-1959） 花卉草蟲 設色絹本 鏡框兩幅 一九四八年作

款識：戊子仲冬，玉山硯齋寫記，非闇于照。
鈐印：于照、于照之印、于非庵

Provenance:
Hanhai Auction, Beijing, 7 December 2002, lot 77
Sungari International Auction, Beijing, 2 December 2005, lot 482

來源：
翰海拍賣，北京，2002年12月7日，拍品編號77
中貿聖佳，北京，2005年12月2日，拍品編號482

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

309
PU RU (1896-1963)
Butterfly and Palindrome Poem, 1945
Hanging scroll, ink and color on paper, inscribed by the artist, and dated *yiyou*, and signed Pu Ru, with two artist's seals reading *Pu Ru* and *Xinyu shi hua*.
14 1/2 x 10in (37 x 25.4cm)

$10,000 - 15,000

溥儒（1896-1963） 落花飛蝶回文詩 設色紙本 立軸 一九四五年作

款識：流水春聲潮落斜，遠天遼闊岸平沙。浮煙碧柳新歸燕，細雨紅窓暗落花。樓外竹橋长繫纜，路邊梅樹半鄰家。愁雲嶺色寒波晚，幽徑山溪囯釣槎。秋夜囯文詩，乙酉八月書於驛館，溥儒。
鈐印：溥儒、心畲詩畫

Provenance:
Zhongbao Auction, Beijing, 8 December 2013, lot 1099
Poly International Auction, Beijing, 2 June 2014, lot 1503

來源：
中寶拍賣，北京，2013年12月8日，拍品編號1099
保利國際拍賣，北京，2014年6月2日，拍品編號1503

秋夜回文
詩乙酉八
月書於
解館清閣

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

310
PU RU (1896-1963)
Children and Knickknack Peddler
Hanging scroll, ink and color on paper, inscribed by the artist and signed Xinyu, with two artist's seals reading *Pu Ru* and *Erle Xuan*.
29 x 12 3/4in (74 x 32.5cm)

$30,000 - 50,000

溥儒（1896-1963） 嬰戲圖 設色紙本 立軸

款識：嬰戲圖，心畬
鈐印：溥儒、二樂軒

題簽：溥心畬嬰戲

Provenance:
Shanghai private collection
China Guardian, Beijing, 29 October 2012, lot 892
Poly International Auction, Macao, 10 January 2016, lot 112

來源：
上海私人收藏
中國嘉德，北京，2012年10月29日，拍品編號892
保利國際拍賣，澳門，2016年1月10日，拍品編號112

As a genre of Chinese painting, depictions of itinerant merchants and children can be traced to the Song Dynasty court artists Su Hanchen (active 1120's-1160's) and Li Song (active 1190-1265). These images of well-laden salesman and joyous children were intended to reflect a prosperous and peaceful society. The subject was revived by court painters Like Lv Wenying (1421-1505) during the Ming Dynasty as a deliberate reference to Song themes. In this 20th century rendition, Pu Ru continues to explore the genre, playfully depicting the merchant surrounded with his heavy, tiered baskets that display his many small treasures for sale. With intricate detail, Pu Ru continues the tradition, however he forgoes the garden setting, choosing to place the figures in space.

江天寥廣橫鶩齊飛

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

311
QI BAISHI (1864-1957)
Autumnal Landscape for Lao She
Hanging scroll, ink and color on paper, inscribed by the artist with a dedication to the writer Lao She (Shu Qingchun, 1899-1966), and signed Baishi Qi Huang, with two artist's seals reading *mu ren* and *Qi da* and four collector's seals, two from Qian Jingtang (1907-1983) and the other two from Yu Fengsheng.
39 3/8 x 13 3/8in (100 x 34cm)

$120,000 - 180,000

齊白石（1864-1957） 秋江晚照（奉贈老舍） 設色紙本 立軸

款識：老舍先生曾來借山館觀畫，喜此幅，即以此幅奉贈之，白石齊璜製並記。
鈐印：木人、齊大

鑒藏印：鏡塘鑒賞、數青草堂、于氏豐勝鑒藏真跡、于氏豐勝一眼審定齊白石徐悲鴻真跡

Provenance:
The collection of Lao She and Hu Jieqing (1905-2001)
The collection of Qian Jingtang (1907-1983)
The collection of Yu Fengsheng
Hanhai Auction, Beijing, 20 November 2004, lot 668

來源：
老舍（1899-1966）及胡絜青（1905-2001）伉儷舊藏
錢鏡塘（1907-1983）舊藏
于豐勝舊藏
翰海拍賣有限公司，北京，2004年11月20日，拍品編號668

The recipient of the present lot, Lao She, occupies a prominent place in the annals of 20th-century Chinese literature as a renowned novelist. His sphere of influence extends beyond his literary achievements to encompass his role as a collector of significant Chinese painting and calligraphy spanning across works by Qing dynasty artists and Lao She's contemporaries. A portion of Lao She and his wife Hu Jieqing's collection found a new home at the National Art Museum of China in 2015, and 16 selective works from the collection, half of which were paintings by Qi Baishi, were auctioned at China Guardian Beijing on 10 May 2013.

fig.1

Lao She (left), Qi Baishi (middle) and Hu Jieqing (right)

Lao She's approach to collecting emphasized on contemporary paintings that were more accessible to his means, as echoed in his writing: "I am drawn to works by my contemporaries for their vibrant hues, which soothe my soul and delight my senses. Furthermore, the need for secure storage does not weigh on my mind." Among the artists of his era, Qi Baishi stood out as the master Lao She held in the highest regard. Lao She acquired his first Qi Baishi painting in 1933, facilitated by their mutual friend, the writer Xu Dishan (1894-1941).

In 1940s, the seeds of a profound connection between Lao She and Qi Baishi began to sprout when Hu Jieqing undertook the task of tutoring the artist's sons for their university entrance exams in Beijing. In 1950s, Hu Jieqing became Qi Baishi's student and acquired a number of paintings dedicated to her from the master. The relationship between Lao She and Qi Baishi culminated in this period, as attested by the inception of two sets of four hanging scrolls commissioned by Lao She in 1951, currently in the collection of the National Art Museum of China. In a unique artistic partnership, Lao She selected eight poetry lines and provided conceptual ideas, which were then masterfully brought to life by the deft strokes of Qi Baishi's brush.

The inscription on the present lot reveals that Lao She once visited the artist's studio and expressed his admiration for this specific painting upon setting eyes on it. In a heartfelt gesture, the artwork was subsequently bestowed upon Lao She as a cherished gift. This more likely happened during the late 1940s-1950s when their friendship blossomed into a close bond. Following the 1940s, Qi Baishi shifted his focus towards subjects that were better received, particularly the flower-and-bird, animals, and quotidian objects, as opposed to landscapes. However, he would occasionally return to landscape painting, and there are indeed landscapes dated even the 1950s documented in reliable publications.

A close comparable to the subject painting is *Autumn Landscape with Cormorants* published in Jung Ying Tsao, *The Paintings of Xugu and Qi Baishi*, pl. 25, pp. 330-334. (**Fig. 1**) Apart from the similar motifs such as a flock of cormorants and groves of autumnal trees, the placement of inscription aligns between the two works. Both paintings lack a date and are impressed with the *Qi da* seal. The inscription of the painting in Tsao's catalog unveils the reason behind the artist's shift in focus: "Old man Baishi is not only adept at painting fish, shrimps, chicks and crabs. I paint these subjects based on the requests of clients." In light of this, it is plausible that this painting was executed after the artist's domestic market had matured, likely post the 1940s. If this assumption holds true, akin to the landscape depicted in Tsao's catalog, the present lot could indeed represent a rare example of a landscape created during the artist's later years.

As evidenced by the collector's seals on the present lot, the painting found its way into the collections of Qian Jingtang and Yu Fengsheng later on. For more on Qian Jingtang, see the footnote of lot 300. Yu Fengsheng, a student of Li Kuchan (1899-1983), was a collector of modern Chinese painting. Part of his collection "Chenggui Tang" was auctioned at Poly, Beijing, on 2 June 2013.

References
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Shu, Yi ed. *Lao She Cang Qi Baishi Hua* (Qi Baishi Paintings in the Collection of Lao She). Beijing: Beijing Publishing House, 2015.
The Lao She & Hu Jieqing Collection. Beijing: China Guardian, 2013.
Tsao, Jung Ying. *The Paintings of Xugu and Qi Baishi*. San Francisco: Far Eastern Fine Arts, Inc., 1993.

此卷上款人老舍先生即舒慶春，其於二十世紀文壇有著舉足輕重的地位，卻鮮有人知老舍在中國書畫收藏領域亦頗有作為，其與妻子胡絜青所藏書畫括集清代至時人佳構。其收藏中的部分精品已捐送中國作家協會，2015年，老舍子女又遴選一批珍品贈予中國美術館。另有十六幅二十世紀名家之作，於2013年5月10日經中國嘉德釋出。此批拍品中，半數為齊白石畫作，足見老舍對其作品之偏愛。

相較於古人丹青，老舍更鐘情於當代字畫，並於1944年所撰《假如我有那麼一箱子畫》中坦露：“我愛時人的畫，因為色彩鮮明，看起來使我心中舒服，而且不必為它們預備保險箱。”時人之中，老舍最推崇者自是白石老人。1933年，經友人許地山（1894-1941）斡旋，以折後價三十元購入其收藏中的第一件齊白石畫作《雛雞出籠圖》，上款“舍予先生清屬”。

四十年代，胡絜青因緣際遇被齊白石聘為其四子及五子之補課女先生。與白石老人相熟後，胡絜青於五十年代初正式拜齊白石為師。藉此，白石老人常以畫相贈，當中不少題有“絜青女弟”上款。因著這一層師徒關係，老舍與齊白石的關係亦日趨緊密。1951年，老舍兩度以詩命題著白石老人揮墨四聯屏，件件奇辟精絕，不落窠臼，現均藏於中國美術館。

本拍品款識言明此軸乃老舍拜訪白石老人畫室時所相中，後得“奉贈”。考老舍與齊白石交往史，茲贈事當發生於四十年代末至五十年代間。四十年代後，白石老人畫山水漸減，多作花鳥蟲魚，但仍有閒情偶至、潑灑成林之時，九十歲後具年款的山水之作亦非絕無僅有。

曹仲英《虛谷與齊白石繪畫》一書錄入一件題為《秋景鸕鷀》（Autumn Landscape with Cormorants）（**Fig. 1**）的山水立軸，與本拍品題材、敷彩、筆觸甚爾款識之佈局均極相似，幾可互文，或為同一時期之作。二者均未具年，皆鈐“齊大”印。《秋景鸕鷀》之款識讀來饒有趣味：“白石老人能畫不在魚蝦雞蟹之屬，索者欲如此為也。” 直白點出白石翁晚年捨山水之由頭。鑒於此，該軸應作於齊白石專修花鳥後，即約四十年代後，本拍品或亦相類，為齊白石相對晚期的山水之作。

此軸尚鈐有錢鏡塘及于豐勝鑒藏印各兩方，拍品300號釋文已含錢鏡塘簡要，故不在此贅述。于豐勝曾隨李苦禪習畫，現年約八十，富近現代書畫收藏，堂號誠貴堂，部分藏品於2013年6月2日在北京保利“于氏藏畫”專場釋出。

參考資料

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齊白石口述，張次溪筆錄《白石老人自述》北京：三聯書店，2010年
舒乙《老舍藏齊白石畫》北京：北京出版社，2015年
《大觀—老舍胡絜青藏畫》北京：中國嘉德，2013年

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

312
QI BAISHI (1864-1957)
Paradise Flycatchers and Catfish, 1948
Hanging scroll, ink and color on paper, inscribed by the artist and signed Baishi, dated to the artist's eighty-eighth year, with two artist's seals reading *Baishi* and *diaochong xiaoji jiasheng*.
40 x 13 5/8in (101.5 x 34.5cm)

$100,000 - 180,000

齊白石（1864-1957） 長年高壽 設色紙本 立軸 一九四八年作

款識：長年高壽，八十八歲白石，並篆四字。
鈐印：白石、雕蟲小技家聲

Provenance:
China Guardian, Beijing, 4 June 2006, lot 783
Council International Auction, Beijing, 23 May 2008, lot 1244

來源：
中國嘉德，北京，2006年6月4日，拍品編號783
匡時國際拍賣，北京，2008年5月23日，拍品編號1244

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

313
PU RU (1896-1963)
Elegant Conversation in a Waterside Pavilion
Hanging scroll, ink on paper, inscribed by the artist and signed Xinyu, with three artist's seals reading *shuimu qinghua*, *jiu wangsun* and *Pu Ru*.
36 1/2 x 14 3/4in (92.9 x 37.5cm)

$50,000 - 70,000

溥儒（1896-1963） 水閣清話 水墨紙本 立軸

款識：澗水蕭蕭不斷流，巖前林木已清秋。六朝煙景斜陽裏，寫出丹青作臥遊。心畬畫。
鈐印：水木清華、舊王孫、溥儒

Provenance:
The Toushi Zhai Collection
Sungari International Auction, Beijing, 3 December 2005, lot 998

Published:
Yi, Suhao et al. eds. *Toushi Zhai Cang Hua Ji* (A Collection of Paintings from Toushi Zhai). Beijing: Changcheng Publishing House, 2005, no. 98, pp. 195-196

來源：
投石齋舊藏
中貿聖佳，北京，2005年12月3日，拍品編號998

著錄：
易蘇昊等編《投石齋藏畫集》北京：長城出版社，2005，圖錄編號98，頁195-196

The present lot stands as an epitome demonstrating Pu Ru's prodigious mastery of brushwork and his unwavering foundation in calligraphy training. The monochrome landscape showcases an array of meticulously arranged brush strokes, like the sharp "nail-head" strokes for rendering mountains and rocks, juxtaposed with the flowing cursive-script strokes utilized to depict the undulating waves of the stream. Regarding the relationship between the brush and ink (*bi mo*), Pu Ru held a preference for the lucid presentation of brushwork (*yong bi*) over the dominance of ink washes (*yong mo*).[1]

Pu Ru embarked on his journey of self-taught Chinese painting subsequent to his seclusion in 1912 in the Jietai Temple at Mount Ma'an (also known as West Mountain) to the west of Beijing, a move coinciding with the aftermath of the 1911 Revolution. He once revealed that his fervor for painting was ignited by his engagement with *pianwen*, a type of highly stylized prose featuring textual parallelism. Viewing a work by Pu Ru is akin to reading *pianwen*; it requires you to slow down to apprehend the resplendent nuances created by various brushwork techniques.

The Toushi Zhai Collection showcases artworks crafted by prominent artists from both the Shanghai School and the Beijing-Tianjin School, spanning the late 19th to early 20th century. In 2005, Sungari Beijing hosted an auction featuring 140 selective pieces from this collection. Among the top lots were paintings by Lu Yifei (1908-1997), Xu Cao (1899-1961) and Chen Zhifo (1896-1962).

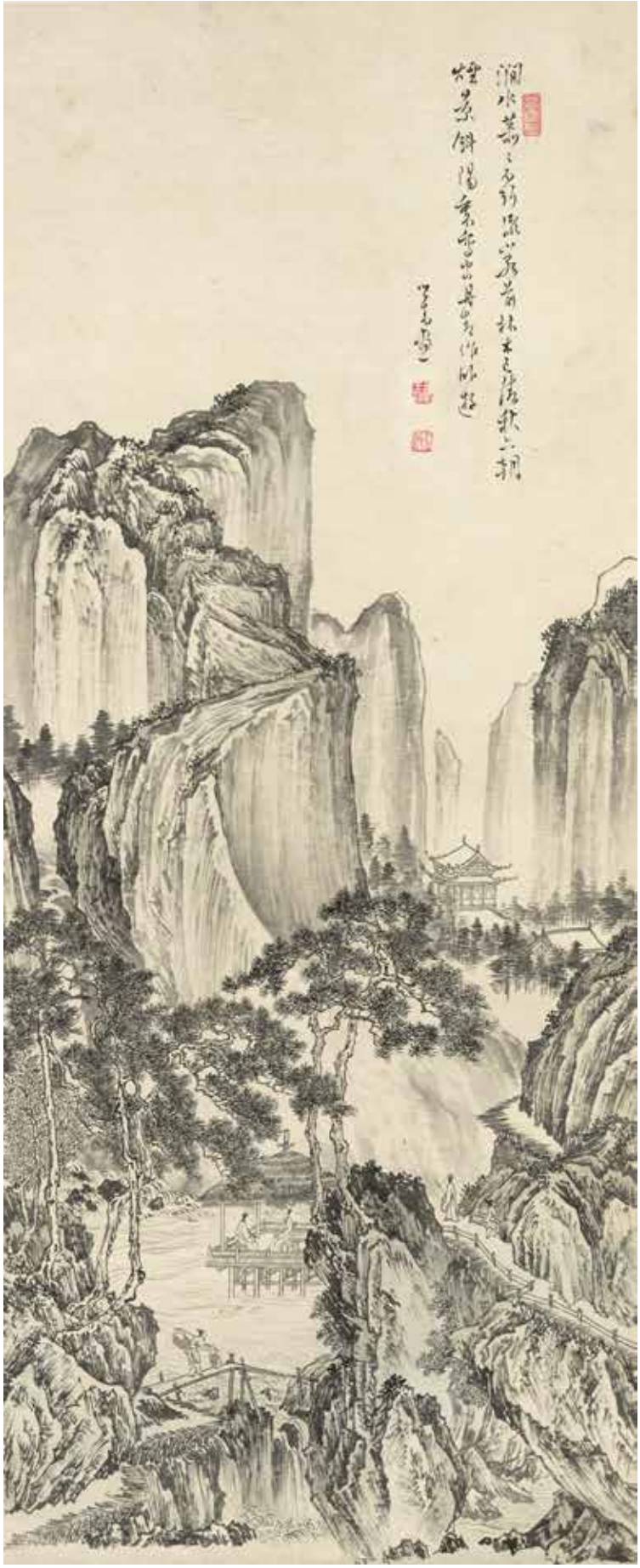
[1]Pu Ru, "Pu Hsin-Yu's Notes on Painting and Calligraphy" in *Chang in the South and Pu in the North: Selected Paintings and Calligraphic Works of Pu Hsin-Yu from Taibei Museum of History*, Hubei Provincial Museum ed. (Wuhan: Hubei People's Publishing House, 2009), pp. 128-131.

此墨色山水軸用筆瘦勁清健，佈局氣勢雄渾，往細處看又不乏宛然可愛，體現了溥儒卓犖的筆墨造詣和法書涵養。山石皴法采釘頭及小斧劈；清波細浪則用草書法也，”筆須圓轉而無棱角”；”筆墨多是一遍畫成，少復筆積墨”。就筆與墨之關係，溥儒認為”與其無筆寧可無墨”，即應更注重所繪事物之骨相，形色次之，若骨肉不可兼得，則寧可多皴皺而少渲染。

辛亥革命後，溥儒隨母隱居北京西郊馬鞍山，期間自學繪畫。曾言”余性喜文藻，於治經之外，而多喜作駢驪之文。駢驪近畫，故又喜畫”。[1] 觀此幅溥儒山水，亦有於字裡行間尋幽探微之趣。

投石齋收藏以清末至二十世紀海派及京津派藝術家作品為重，其中140件作品於2005年經中貿聖佳”投石齋藏畫集”專場拍賣釋出，包括陸抑非（1908-1997）、徐操（1899-1961）及陳之佛（1896-1962）等名家之作。

[1] 溥儒《溥心畬”論書畫”—寒玉堂論書畫真書獲麟解》，收錄於湖北省博物館編《南張北溥—臺北歷史博物館藏溥心畬書畫精品》（武漢：湖北人民出版社，2009），頁128-131



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

314
PU RU (1896-1963)
Visiting a friend
Hanging scroll, ink and color on paper, inscribed by the artist and signed Xinyu, with four artist's seals.
27 x 9 1/2in (68.5 x 24cm)

$20,000 - 30,000

溥儒（1896-1963） 棹舟訪友 設色紙本 立軸

款識：縞衣堆髻愧梁鴻，自有蕭然林下風。似寓西山偕隱意，殷勤為寫掛瓢松。黃獨長鑱手自鋤，雲山回首十年初。何當更掃青苔徑，重向衡門挽鹿車。心畬題
鈐印：玉壺、舊王孫、溥儒

Provenance:
The Xiangxue Zhuang Collection, Dr. Tan Tsze Chor (Chen Zhichu, 1909-1972)
China Guardian, Beijing, 15 May 2004, lot 148
Poly International Auction, Beijing, 3 June 2012, lot 2616

來源：
陳之初（1909-1972）香雪莊舊藏
中國嘉德，北京，2004年5月15日，拍品編號148
保利國際拍賣，北京，2012年6月3日，拍品編號2616

The present lot was formerly part of the Xiangxue Zhuang (Manor of Fragrant Snow) Collection belonged to the Singapore-based collector Dr. Tan Tsze Chor. Dr. Tan was a Cantonese descendant born in Singapore. He received education in China during 1913-1924 and started his business in Singapore selling local produce such as pepper and rubber in 1930s. With his business expanding to America and Europe, he became known as the "Pepper King." During his leisure time, Dr. Tan indulged his passion for art by forming a collection and hosting gatherings for esteemed Chinese artists such as Zhang Daqian (1899-1983) and Chen Wenxi (1906-1991) in his residence.

The Xiangxue Zhuang Collection features an array of Chinese paintings dating from the 19th to the 20th century, along with early paintings, ceramics and seals. It stands as the pioneering and significant Chinese art collection assembled during 1930s-1990s in Southeast Asia, housing around 700 artworks at its zenith. Over 100 works from the collection found their home at the Asian Civilisations Museum and an exhibition dedicated to the collection, "Living with Ink: The Collection of Dr. Tan Tsze Chor" was showcased during 8 November 2019-22 March 2020.

此作原為香雪莊舊藏，莊主陳之初博士祖籍廣東，生於新加坡，約1913-1924年間，隨父遷至中國。上個世紀三十年代，陳之初返新加坡創業，銷售胡椒、甘密、橡膠、咖啡等當地特產。經營足跡擴至歐美，坊間人稱"胡椒大王"。閑暇時，陳博士沉湎於藝術收藏，並邀請知名中國藝術家，諸如張大千、陳文希(1906-1991)等至其宅邸雅晤。

香雪莊珍藏自1930至1990年間蒐羅藏品，集納十九世紀至二十世紀中國繪畫、明清陶瓷及印石篆刻，成爲東南亞地區最早形成規模的中國藝術收藏，巔峰時期擁有約700件藏品，其中100多件現安家於新加坡亞洲文明博物館，並於2019年11月8日-2020年3月22日在該館舉辦的"水墨情：又逢香雪莊"展覽中展出。

结茅深白鹿
岑茂树山流结
志湖水岩雲
相蓼生经纪
宜教伯牙琴
遥浦紫烟
夕陽欲人投闲水
西莊莫落月
露翠霧所沿
伊人水一方
戊戌 仲春之月

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

315
PU RU (1896-1963)
Green Mountains and Distant Shores, 1958
Horizontal hanging scroll, ink and color on paper, inscribed by the artist and signed Xinyu, dated *wuxu*, with two artist's seals reading *mingyi* and *Pu Ru*.
45 1/4 x 91 1/8in (115 x 231.5cm)

$250,000 - 400,000

溥儒（1896-1963） 碧山遙浦 設色絹本 橫幅掛軸 一九五八年作

款識：結茅深向碧山岑，茂樹幽湍結素心。澗水岩雲朝暮去，悠然宜鼓伯牙琴。遙浦縈迴映夕陽，行人猶問水西莊。蒹葭八月霑零露，所謂伊人水一方。戊戌仲春之月，心畬畫並題。
鈐印：明夷、溥儒

Provenance:
Nam Pak Hong, Hong Kong, 1958
Christie's, Hong Kong, 29 October 2001, lot 172
Sungari International Auction, Beijing, 31 July 2005, lot 1442

來源：
香港南北行參茸商號，1958
佳士得，香港，2001年10月29日，拍品編號172
中貿聖佳，北京，2005年7月31日，拍品編號1442

The origin of this painting dates back to its creation as a commissioned piece for the inauguration of a *hang* selling ginseng and traditional Chinese medicine located in the "Nam Pak Hong" area (Bonhams Strand and Wing Lok Street) within Hong Kong's Sheung Wan district. Several months later after its completion, Pu Ru held an exhibition in Hong Kong and encountered his fellow painter Sun Xingge (1897-1996). During their conversation, Pu Ru conveyed that he rarely executes large-scale paintings and had been pondering about the whereabouts of this particular piece, which he considered as one of his most cherished works. This led Sun Xingge to venture to Sheung Wan and found the painting displayed in a *hang* on Wing Lok Street. In 1992, due to the owner's departure from Hong Kong, this masterpiece was relocated overseas.

Sun Xingge was a painter hailing from Jieyang, Guangdong Province. He was steeped in a penchant for art nurtured by his father Sun Shumei, an expert of medicine fond of collecting painting and calligraphy. Sun Xingge's artistic voyage began in Shanghai and was honored with Wu Changshuo (1844-1927) and Gao Jianfu (1879-1951) as the "Three Modern Masters of Painting" by *Liangyou Huabao* (The Young Companion). He held a solo exhibition at Sun Yat-Sen Library of Guangdong Province in 1948 and moved to Hong Kong in 1949. During 1955-1956, he sojourned in Southeast Asia and hosted exhibitions in Singapore and Malaysia. In 1960s and 1970s, he continued holding exhibitions in Hong Kong.

此鴻幅山水鉅製乃1958年溥心畬應邀，專為賀香港南北行一參茸商鋪新張開業而作。同年冬，溥心畬於曼谷及香港舉辦畫展。寓港期間，與同儕十萬山人孫星閣（1897-1996）聚晤，談及是作，稱其為平生罕作之得意大作，心念之甚。孫星閣遂走訪南北商行，於永樂街尋得，但見青峰赭嶂，堂堂而掛。市鄽之中，猶有清泠之色，瀯瀯之聲。1992年，是作藏家移居海外，攜之同往。

為尋此作下落功不可沒的孫星閣乃二十世紀著名畫家，與吳昌碩及高劍父齊名，被《良友畫報》譽為"現代三大畫家"。孫星閣生於廣東揭陽，其父孫樹梅行醫濟世，雅好蒐藏書畫。大學時期，孫星閣於上海攻讀文學，與藝苑雅士交結，藝名漸起。1948年，孫星閣於廣州中山圖書館舉辦個展，並於1949年移居香港。五十年代中期，旅居星馬泰，於獅城、大馬、檳城等地舉行畫展。六十至七十年代，亦持續於香港舉辦展覽。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

316
ZHANG DAQIAN (1899-1983)
Landscape, 1940
Horizontal handscroll, ink and color on paper, inscribed by the artist and signed Daqian Jushi Yuan, dated *gengchen* year (1940), with four artist's seals reading *Daqian hao meng*, *Zhang Daqian*, *Xishu Zhang Yuan* and *Daqian wei yin danian*; the titleslip, frontispiece and the first colophon written by Wu Ping (1920-2019), followed by colophons by Wang Beiyue (1926-2006) and Zhou Cheng (1941-2022), all executed in 2003.
Frontispiece: 5 5/8 x 24 3/4in (14.3 x 63cm)
Painting: 5 5/8 x 124 5/8in (14.3 x 316.5cm)
Colophons: 5 5/8 x 40 1/2in (14.3 x 103cm)

$200,000 - 300,000

張大千（1899-1983） 曹能始遊山記山水卷
設色紙本 手卷 一九四〇年作

題簽：
張大千翁山水卷，堪白吳平。
鈐印：吳平、堪白

引首：
題識一：三千大千世界
題識二：大千先生寫曹能始遊山記山水卷五十年（應在六十三年後）後，癸未（2003）敬署，餘姚後學，堪白吳平。
鈐印：吳平、堪白

畫心：
款識：曹能始遊山記云，”（山）中橋非一，此可稱（橋），一橋受水，一水自一洞來，有黑白之分。若挾而舞，若摶而赴，勢不相下。過橋始狎，久之乃濟。有石狀如牛心，受水所激而成”，有前者白水，後也。庚辰二月，大千居士爰。
鈐印：大千好夢、張大千、西蜀張爰、大千唯印大年

跋尾一：
大千先生欵署庚辰二月，則為西元一九四〇年，民國二十九年，蓋先生四十二歲。是年亦先生方前赴敦煌，旋因其二兄善孖逝世，復倉促返渝，則是卷或成於往返之前也。予既署引首，再考其歲次如此。九十二年癸未九月，堪白再識。
鈐印：吳平、堪白

跋尾二：
大千先生畫作前期以學石濤、八大為主，一九三六年前，曾三上黃山並關注黃山畫派，吸取漸江、梅瞿山、查二瞻、蕭尺木、程穆倩、孫疏林等之長，二揉入石濤、八大畫法中用筆瘦勁、意境清逸、一種幽寂深邃之氣，正是山水畫中之高深境界。此冊所繪既在民廿九年，則顯然係受黃山畫派影響後之作品。至先生晚年僑居海外，創傾墨披潑彩之法，使畫面蒼渾沉厚而自然天成，為中國畫開一新境。觀者於此正可窺見其茹古出新、開創來葉之精神，此亦大千之所以成大千者也。歲次癸未九月下澣，後學王北岳拜識。
鈐印：王、岳

跋尾三：
中國山水畫繪巨幛長幅雖難，而寫長卷尤難，蓋手卷佈局不同於立軸及橫幅，當卷攤開，每一段有一段之景，而通幅之結體又須氣貫景連，虛實掩映，遠近逶迤，無所不用，方見作者匠心獨運，情境交融。大千先生此卷寫曹能始遊山記，應為早年之作，筆墨精到，畫中每見筆斷還連，墨染漬濕之處而生熟交織、巧拙互用，一派荒率天真之趣。整卷一氣呵成，章法井然，頗為可觀。癸未初冬於居山堂，後學蓴波周澄拜識。
鈐印：周澄、蓴波

Provenance:
Sungari International Auction, Beijing, 22 April 2006, lot 744

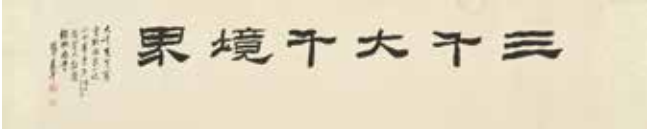
Exhibited:
Special Memorial Exhibition for the Twentieth Anniversary of Chang Dai-Chien's Passing, Chan Liu Art Museum, Taoyuan City, 22 August-30 September 2003

來源：
中貿聖佳，北京，2006年4月22日，拍品編號744

展覽：
《張大千逝世二十週年紀念特展》長流美術館，桃園，2003年8月22日至9月30日

The height of the handscroll has seemingly been tailored to fit snugly within one's grasp. As its length unfolds, it unravels a mesmerizing journey through resplendent mountainscapes. The artist's inscription reveals the inspiration of the painting, descriptions of Mount Emei written by Cao Nengshi (Cao Xuequan, 1574-1646),[1] a dignified late-Ming official, scholar and bibliophile who committed suicide after the collapse of the Southern Ming dynasty (1645-1646).

The portrayal of the majestic mountain visages is enriched with the masterful interplay of *zhongfeng* (centered-tip) strokes and washes of pale colors. The audacious composition and moist atmosphere within the handscroll's expanse evoke parallels not dissimilar to the awe-inspiring masterpiece *Sou Jin Qifeng Da Caogao* by Shitao (1642-1707), in the collection of the Palace Museum, Beijing, a predecessor Zhang Daqian studied rigorously in his formative years. The present lot was executed in February 1940, a vibrant encapsulation of the artist's initial trip to Mount Emei in June 1939 with Huang Junbi (1898-1991) and the artist's son Zhang Xinzhi (b. 1927). Mount Emei, a monumental mountain in the artist's native Sichuan, became an enduring subject that he reverently revisited in his later works.



Following the enthralling landscape are three colophons written in 2003, the year when the handscroll was displayed in Zhang Daqian's memorial exhibition at the recently inaugurated Chan Liu Art Museum in Taoyuan. The museum is associated with Chan Liu Gallery established in 1973 by Taiwanese artist Huang Ou Po (1917-2003). Zhang Daqian inscribed a signage of the gallery to commemorate its reopening after a renovation in 1979.[2] The memorial exhibition in 2003 contained over 70 paintings by Zhang Daqian, including the iconic *Xi Qiao Wanse*, dated 1970, which was presented in the 2016 G20 Hangzhou summit and was sold at Holly's Guangzhou on 4 June 2023, lot 948.

The first colophon, conveying that the handscroll was executed prior to Zhang Daqian embarking on his expedition to Dunhuang, was penned by Wu Ping (b. 1920), who also inscribed the title slip and the frontispiece. Hailing from Yuyao, Zhejiang Province, Wu Ping held the position of Director of Painting and Calligraphy at the National Palace Museum in Taipei during 1983-1991. Under his stewardship, the museum became the recipient of a momentous bequest according to the artist's will, which contained Zhang Daqian's paintings, calligraphy pieces, seals, and even the artist's residence Moye Jingshe (Abode of Illusions). The soapstone seal *Daqian wei yin danian* impressed at the lower left corner of the present lot, was crafted by the artist himself and was included in the 1983 donation (accession no. zeng yu 000372N000000000). Wu Ping's father Wu Kegang was a disciple of Li Shutong (1880-1942). Wu Ping himself pursued his artistic path under the tutelage of Deng Sanmu (1898-1963) and emerged as a versatile artist skilled in seal carving, calligraphy and painting.

The second colophon delves into the artist's assimilation of the styles of "Huangshan Huapai" (The Mount Huang School of Painting), Shitao and Bada Shanren (1626-1705). The calligrapher Wang Beiyue (1926-2006) was born in Wen'an, Hebei Province and graduated from Peking University. He worked for the National Palace Museum, taught art in universities and garnered fame for his skillful mastery of seal carving and calligraphy. The third colophon, resounding with admiration for the impeccable composition of the handscroll, was composed by Zhou Cheng (b. 1941), a Taiwanese artist who studied with Jiang Zhaoshen (Chao-shen Chiang, 1925-1996) and Wang Zhuangwei (Wang Chuang-Wei, 1909-1998). He served as a connoisseurship consultant for the National Palace Museum and National Museum of History in Taipei and held his retrospective exhibition at the National Dr. Sun Yat-Sen Memorial Hall in Taipei in 2020.

[1] The text is quoted from "Shu Zhong Mingsheng Ji Juan Shiyi" (Records on Famous Sites in Sichuan Vol. 11) in Cao Xuequan, *Shu Zhong Guang Ji* (Extensive Records of the Central Sichuan). Erudition database, p. 505-506.

[2] See the signage in Huang, Chen-chih et al. eds., *Past with the Future: Memoir Album for Chan Liu's 40th Anniversary* (Taipei and Taoyuan: Chan Liu Art Museum/Gallery), 2013, p. 450.

此卷卷高不足尺，正堪盈手一握。置於案頭逐節展開，空濛山色便迤邐而來。卷首題識言引曹能始（曹學佺，1574-1646）《蜀中廣記·蜀中名勝記卷十一》中對峨眉山之描述，曹能始為晚明時期以廉正著稱的清官，學富五車，藏書汗牛充棟，其"性喜遊，遇名山大川，莫不裹糧駐屐久之。"[1] 清兵入關，自縊殉節。

此卷多以中鋒點寫巒壁肌理，層勢奇險，水氣氤氳，幾可與清湘道人《搜盡奇峰打草稿》相類。此卷作於"庚辰二月"，即1940年初。1939年夏六月，大千居士攜子心智與黃君璧初遊峨眉、青城，盤桓匝月，此卷所繪當為是此遊山所見。卷中多有策杖而行、絮語不絕的高士及友人，莫不亦是親身遊歷之寫照。峨眉山是張大千作品中反復出現的母題，其數次造訪，大抵亦是一生追思不竭的靈感源泉。

卷後跋尾三，均由在台藝術家題於2003年。是年夏末，此卷於新落成的桃園長流美術館《張大千逝世二十週年紀念特展》中展出。長流美術館源自1973年由藝術家黃鷗波（1917-2003）所建的長流畫廊，該畫廊與一眾名家往來密切，其1979年修葺重開時，張大千更手書匾額相賀。[2] 2003年紀念特展展出70餘件大千居士精品，包括作於1970年的《溪橋晚色》，該作於1984年起便數次叱咤拍場，2016年被選為G20杭州峰會國賓接待展出作品，2023年6月4日於廣州華藝國際再度易手。

包首簽條、引首及跋尾一題者吳平（生於1920年），字堪白，浙江餘姚人，於1983-1991年間任台北故宮博物院書畫處處長，任職期間，主持張大千摩耶精舍及書畫印捐贈項目，本卷所鈐大千居士親冶"大千唯印大年"壽山石印（藏品編號：贈玉000372N000000000）便在捐贈之列。吳平之父吳克剛從李叔同習畫，吳平則隨鄧散木（1898-1963）學藝，精篆刻並書畫。

跋尾二題者王北岳（1926-2006），河北文安人，畢業於北京大學，曾任台北故宮典藏審查委員、師大美術系教授，兼事篆印及法書。跋尾三題者周澄（生於1941年），字尊波，台灣宜蘭人，師從江兆申（1925-1996）及王壯為（1909-1998），曾任台北故宮典藏審查委員、台北歷史博物館美術文物評鑒員，2020年於台北中山畫廊舉行《蒸雲洗石：周澄八十回顧展》。

[1] 曹學佺《石倉文稿·卷一·洪崖遊稿序》明萬曆刻本，愛如生中國基本古籍庫，頁109；
[2] 匾額舊照見黃承志編《繼往開來：長流四十週年紀念專輯》（台北及桃園：長流美術館及長流畫廊），2013年，頁450

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

317
ZHANG DAQIAN (1899-1983)
Lotus, 1946
Hanging scroll, ink and color on paper, inscribed by the artist with a dedication to Bocheng, dated *bingxu* and signed Daqian Zhang Yuan, with two artist's seals and a collector's seals.
32 1/4 x 12 3/4in (82 x 32.5cm)

$40,000 - 60,000

張大千（1899-1983） 含苞芙蕖 設色紙本 立軸 一九四六年作

款識：疏池種芙蕖，當軒開一萼。暗香襟裏聞，涼月吹燈坐。寫似伯誠仁兄方家法正，丙戌十一月大千弟張爰。
鈐印：張爰之印、大千

鑒藏印：黃氏懷萱堂藏

Provenance:
The collection of Huang Wengen (a. Republic of China)
Christies Hong Kong, 29 April 2001, lot 82

來源：
黃文根 (活躍於民國時期) 舊藏
香港佳士得，2001年4月29日，拍品編號82

In the years leading up to this painting's creation, Zhang Daqian spent two and a half years in Dunhuang (1941-1943) dedicated to studying early Buddhist figural painting. Thereafter, in 1945, the artist lodged at the Zhaojue Buddhist Temple in Chengdu and took advantage of the spacious main hall to create massive compositions of lotus ponds, which in retrospect stand among the major works in the aritst's oeuvre. With the end of World War II in August of that year, he began to travel again with regularity, and in 1946, the year of this painting, Zhang Daqian was holding exhibitions of his own paintings in Xi'an and Shanghai, as well as participating in exhibitions in Paris, London and Prague.

Although absent the complexity of the monumental lotus compositions the artist began to create in Chengdu the year before, this painting's strength is manifest in the simplicity of the elements. A single lotus flower, beginning to open with the first few petals, is poised atop a tall stalk, running parallel with a second stalk that supports one downcast leaf. The broad blue brush strokes that form the leaf contrast sharply with the sharp ink lines that indicate the old stems.

The painting bears a dedication to "Bocheng". Although the identity of Bocheng has not been conclusively confirmed, it is likely that this painting was created to fulfill a social obligation, and in 1948, Zhang Daqian's work was in great demand, especially gifts requested by those within his network. The collector's seal on this scroll belongs to Huang Wengen, a well-known Republic period Chinese painting collector and a native of Qingyuan, Guangdong.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

318
XING BAOZHUANG (YING POCHONG, 1940-2020)
Literary Gathering Beneath Autumn Trees
Ink and color on gold fleck paper, mounted for framing, inscribed by the artist, signed Xing Baozhuang, with three artist's seals.
26 1/8 x 51 1/2in (66.3 x 130.8cm)

$6,000 - 9,000

邢寶莊（1940-2020） 秋山暮靄 設色紙本 鏡心

款識：紅葉林風颯颯，秋山暮靄蒼蒼。樹色醺然如醉，鐘聲遠帶斜陽。邢寶莊並記芙蓉山下
鈐印：邢寶莊印、日日江頭坐翠微、惟醒欲醉

Provenance:
Christies, Hong Kong, 25 April 1999, lot 40
Sungari International Auction, Beijing, 4 December 2004, Lot 39

Published:
Fora de Forma - Pintura de Xing Baozhuang. Macao: Leal Senado and Servico Recreativos e Culturais, 1998, p. 45

來源：
佳士得，香港，1999年4月25日，拍品編號40
中貿聖佳，北京，2004年12月4日，拍品編號39

著錄：
《意象造境：邢寶莊作品集》澳門：澳门市政厅/文化暨康体部，1998，頁45

Xing Baozhuang was an artist born in Guangzhou and active in Hong Kong. During his formative years, he immersed himself in the realm of Western painting and sculpture. In the 1970s, while pursuing a degree at Chinese University of Hong Kong, he embarked on an exploration of Chinese painting. He is renowned for his paintings depicting figures in landscape, a style inspired by Fu Baoshi (1904-1965) and other Cantonese artists. His works have been collected by prestigious institutions such as Hong Kong Museum of Art and National Museum of Singapore.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

319
KANG KAI (Born 1979)
Deep Mountains amidst Clouds, 2004
Hanging scroll, ink and color on paper, inscribed by the artist and dated *jiashen*, with four artist's seals.
92 x 46in (233.7 x 116.8cm)

$2,000 - 3,000

康凱（於生1979年） 雲近山含 設色紙本 立軸 二〇〇四年作

款識：雲近山含，甲申年秋暮於金陵凝香居。康凱畫。
鈐印：執古、肖形印、康凱、康

Provenance:
Henan Jindi Auction, Zhoukou, 12 November 2006, lot 200

Published:
Gao, Yun and Jianguo Li eds. *21 Shiji Youxiu Yishujia Xilie Huaji* (Series Catalogs of Outstanding Artists in the 21st Century). Nanjing: Jiangsu Fine Arts Publishing House, 2005;

Xu, Encun ed. *Zhongguo Shoucang: Xiandangdai Zhongguo Shuhua Mingjia Shoucang Zuopinji* (Collections: Collected Works by Renowned Masters of Modern and Contemporary Chinese Painting and Calligraphy). Tianjin: Tianjin People's Fine Arts Publishing House, 2006, p. 304.

Exhibited:
"The Tenth National Exhibition of Arts China," Zhejiang World Trade Centre, Hangzhou, 19 August-7 November 2004; National Art Museum of China, Beijing, 10 December 2004-8 January 2005 for the awarded works;

"Fu Baoshi Jiang: Nanjing Shuimo Chuanmei Sannianzhan (Fu Baoshi Award: Nanjing Triennial of Ink Painting)," Jiangsu Art Museum, Nanjing, 1-10 November 2004

來源：
河南金帝，周口，2006年11月12日，拍品編號200

著錄：
高雲、李建國編《21世纪優秀藝術家系列畫集》第6輯，南京：江蘇美術出版社，2005
徐恩存主編《中國收藏：現當代中國書畫名家收藏作品集》天津：天津人民美術出版社，2006，頁304

展覽：
"第十屆全國美術作品展覽"，浙江世界貿易中心，杭州，2004年8月19日至11月7日；（獲獎作品）中國美術館，北京，2004年12月10日至2005年1月8日

"傅抱石奖•水墨传媒三年展"，江蘇省美術館，南京，2004年11月1日至10日

Emerging from Daqing, Heilongjiang Province, Kang Kai earned his master's and doctoral degrees from School of Fine Arts of Nanjing Normal University and started teaching in the school after his graduation. He held solo exhibitions in Sulzbach, Germany and Taipei, and his works have been widely exhibited within China.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

320
WU GUANZHONG (1919-2010)
The Dahuo Spring, 1990
Mounted, framed and glazed, watercolor on paper, signed Wu Guanzhong, dated 1990, with an artist's seal reading *tu*.
17 3/4 x 15 3/4 in (45 x 40cm)

$ 100,000 - 150,000

吳冠中（1919-2010） 達活泉 水彩紙本 鏡框 一九九〇年作

款識：吳冠中，一九九〇
鈐印：荼

Provenance:
Poly International Auction, Beijing, 1 December 2010, lot 1007

Exhibited:
"In Memory of Wu Guanzhong: A Retrospective Exhibition of Wu Guanzhong's Most Significant Artworks," Poly Art Museum, Beijing, 30 August-6 September 2010

來源：
保利國際拍賣，北京，2010年12月1日，拍品編號1007

展覽：
《風箏不斷線——緬懷吳冠中先生經典作品收藏大展》保利藝術博物館，北京，2010年8月30日至9月6日

This painting depicts the Dahuo Spring, a scenic site in Xingtai County, Hebei Province, where Wu Guanzhong was posted in 1972, when teaching an oil painting class to members of the People's Liberation Army. Throughout his long career, Wu Guanzhong would explore the area where he was located, to create visual records of the local scenery and well-known vistas. Since the Ming dynasty, the Dahuo Spring was codified as one of the Eight Scenic Views of Xingtai, and known for its clear water that bubbled up from the ground. An oil on canvas rendition of the Dahuo Spring by Wu Guanzhong and dated 1972 (sold at Sotheby's Hong Kong, 7 October 2022, lot 1072) provides the prototype for the present painting, as this composition was one that the artist would return to several times in his later years, replicating flowing waters, tall birch trees, and swimming ducks.

此作品描繪位於河北省邢臺之名勝地達活泉，吳冠中在指導解放軍文藝兵作畫期間，於1972年被調派此地。在其長期的繪畫事業中，吳冠中慣好在所駐地探幽訪勝並基於所見美景做創作。自明代起，達活泉即因其水源清澄，吐涌如丸被記載為邢臺八景之一。吳冠中1972年以達活泉為題所作一油畫（香港蘇富比，2022年10月7日，拍品編號1072）為此畫作呈現一參照版本，此為畫家在晚期創作中數次重複之題材，再現潺潺清溪，婷婷樺樹，群鴨隨水波蕩之景。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

321
YUN SHOUPING (1633-1690)
Landscapes and Flowers, 1665-1686
Twelve fans mounted as an album, ink and color on gold paper, each leaf inscribed by the artist, leaf four, six, seven, nine and twelve dated 1671, 1670, 1684, 1686 and 1665 respectively, signed Shu shi Shouping, Yun Shouping, Dongyuan Shouping, Nantian Shouping, Shouping and Piling Yun Shouping, each fan with one or two artist's seals, including *Zhengshu*, *Shouping* and *Yun Ge* in intaglio and relief, *ran han* in relief and *Yun Zhengshu* in intaglio, with eleven imperial seals of Qing emperors reading *Shiqu Baoji*, *Shiqu ding jian*, *Baoji chongbian*, *Qianlong yulan zhi bao*, *Jiaqing yulan zhi bao*, *Leshoutang jiancang bao*, *Ningshougong xu ru Shiqu Baoji*, *Xuantong yulan zhi bao*, *Qianlong jianshang*, *Sanxitang jingjian xi* and *yi zisun*.
7 1/4 x 19 1/2in (18.4 x 49.5cm) each (12).

$300,000 - 500,000

惲壽平（1633-1690） 山水花卉扇面集珍 設色泥金箋 冊頁十二開 一六六五至一六八六年作

題簽：
款識：惲南田扇面集珍
鈐印：一印漫漶

扇面：
款識一：杏林圖，為又駉老姪賀，叔氏壽平。
款識二：一峯老人天池石壁，白石翁有橅本至佳，此圖略近之，惲壽平。
款識三：蔣子玉度屬畫珠樹交枝圖，九皋二兄鑒之，東園壽平。
款識四：辛亥（1671）春二月為美中道兄寫，南田惲壽平。
款識五：北苑神氣沉鬱，非時史所能知，為又繩年道兄鑒，惲壽平。
款識六：濕雲散靈雨，一洗華陰碧。山心悅鬼斧，彩翠閃空壁。蛇盤上嶺半，鳥道去天尺。其下有滄浪，悠哉吟風客。庚戌（1670）閏二月，惲壽平。
款識七：子久浮嵐暖翠圖意，甲子（1684）秋，壽平。
款識八：倣馬和之意，為孔昭親丈，壽平。
款識九：青鳳梭翎，丙寅（1686）初春南田壽平在甌香館製。
款識十：葉忌琅玕翠，花猶雪後紅。天寒還有此，不讓後凋松。東園壽平。
款識十一：殘雪虛堂曉霧收，閒將筆法問丹邱。此中未覓天機遠，墨雨金池洗白鷗。臨柯敬仲，為子野道翁鑒，惲壽平。
款識十二：橅李唐寒山溪屋圖，乙巳（1665）臘月毘陵惲壽平。
鈐印：正叔（朱、白）、壽平（朱、白）、染翰（朱）、惲格（朱、白）、惲正叔（白）
鑒藏印：石渠寶笈、石渠定鑒、寶笈重編、乾隆御覽之寶、嘉慶御覽之寶、樂壽堂鑒藏寶、寧壽宮續入石渠寶笈、宣統御覽之寶、乾隆鑒賞、三希堂精鑒璽、宜子孫

Provenance:
Qing Imperial Court Collection
The collection of Pu Yi (1906-1967), 1921
Sungari International Auction, Beijing, 18 August 2007, lot 244

Published:
Wang Jie (1725-1805) et al. eds. *Qingding Shiqu Baoji Xubian* (Imperially Commissioned Sequel to the Precious Collection of the Stone Moat Pavilion), 1791-1821 (late Qianlong to Jiaqing period), Vol. 58 Collection of Ningshou Gong (Palace of Tranquil Longevity) No. 15; reprinted in National Palace Museum ed. *Midian Zhulin Shiqu Baoji Xubian: Shiqu Baoji Wu*. Taipei: National Palace Museum, 1971, pp. 2886-2887.

Xu, Bangda, ed. "Fulu: Pu Yi Shang Pu Jie Shuhua Mu (Appendix: Inventory of Calligraphies and Paintings Bestowed to Pu Jie by Pu Yi)." In *Wenwu Cankao Ziliao* (Cultural Relics Reference Materials), 1950 (12), pp. 86-153.

Chen, J.D. ed. *Gugong Yi Yi Shuhua Mu Jiaozhu* (Annotated List of Calligraphies and Paintings Lost from the Qing Palace). Hong Kong: Tung-Ying Company, 1956, p. 27.

來源：
清宮舊藏
溥儀舊藏，1921年
中貿聖佳，北京，2007年8月18日，拍品編號244

著錄：
（清）王傑（1725-1805）等纂《欽定石渠寶笈續編》清乾隆末年內府朱絲欄鈔嘉慶增補本，1791-1821，卷五十八寧壽宮藏十五；重刊於國立故宮博物院編印《秘殿珠林石渠寶笈續編：石渠寶笈（五）》，台北：國立故宮博物院，1971年，頁2886-2887

徐邦達重編《附錄：溥儀賞溥傑書畫目》，發表於《文物參考資料》1950（12），頁86-153

陳仁濤校註《故宮已佚書畫目校註》香港：統營公司，1956年，頁27

Yun Shouping was the third son of the promising scholar Yong Richu (1601-1678), born in the capital during the final years of the Ming Dynasty. After Beijing's fall to the Manchu armies in 1644, Yun Shouping fled with his father and two brothers from their wartime refuge in the Tiantai Mountains to Fujian in a desperate attempt to restore the Ming. However, by 1648 his one brother was killed, the other was missing, and Yun Shouping was captured and imprisoned as a Ming loyalist. Although only 15 years old, he was artistically gifted and his ability to paint caught the eye of the wife of the Manchu general Chen Jin (d.1652), who lacking a son, would adopt the young prisoner as their own. After Chen Jin's death, Yun Shouping would reunite with his birth father, and soon thereafter he began his career as a professional painter.

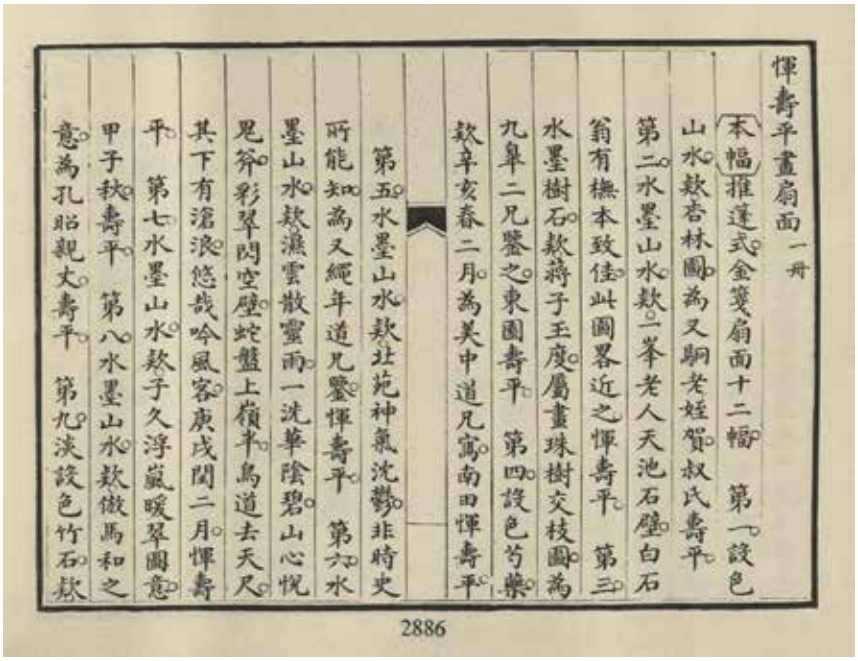


Fig. 1 The present lot documented in *Shiqu Baoji Xubian*

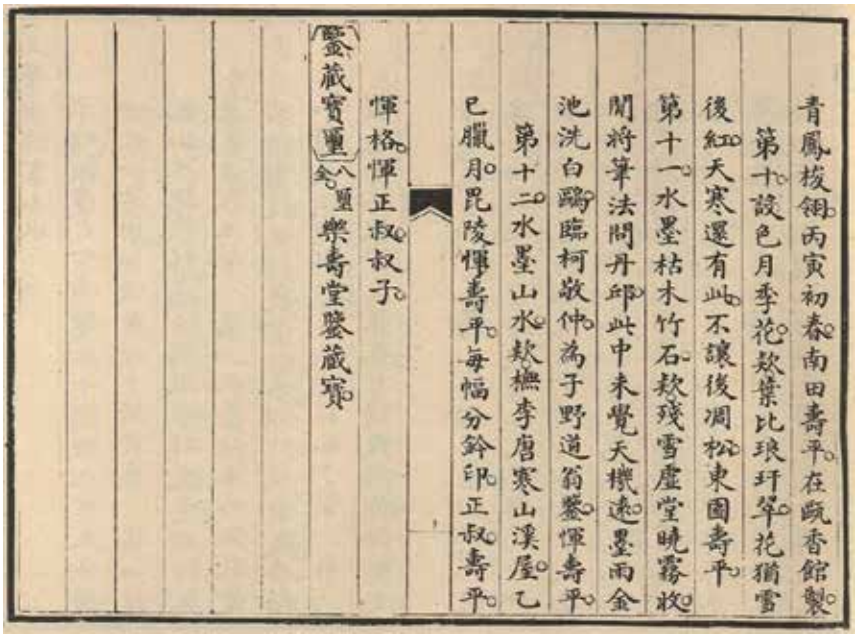


Fig. 2 The present lot documented in *Shiqu Baoji Xubian*

Yun Shouping and fellow artist Wang Hui (1632-1717) were lifelong friends, and for perpetuity they are linked as two of the Six Orthodox Masters of the Early Qing. Numerous collaborative works by the two artists testify to their close relationship, and although an anecdote recounts that Yun Shouping deferred to Wang Hui and eschewed landscape painting in favor of floral compositions, Yun Shouping painted landscapes throughout his career. In this album, eight of the twelve fans are landscape scenes, and they demonstrate his approach and reliance on old masters such as Huang Gongwang (1269-1354), Ma Hezhi (Active 1130-1170) and Dong Yuan (Active 930's -960's) for stylistic inspiration.

The twelve leaves that form this album were not created at the same time, as those dated by the artist span more than twenty years. It is likely the individual leaves were brought together under the auspices of the Qing Imperial Collection in the century that followed the artist's death in 1690. Although dated variously, the group of fans are unified by the aesthetics of the shared medium of gold treated paper. Utilized infrequently by Yun Shouping, fan paintings and calligraphy on gold paper were prevalent during the Ming period, to the extent that Ming fans were referred to as "Ming Jin" (明金).

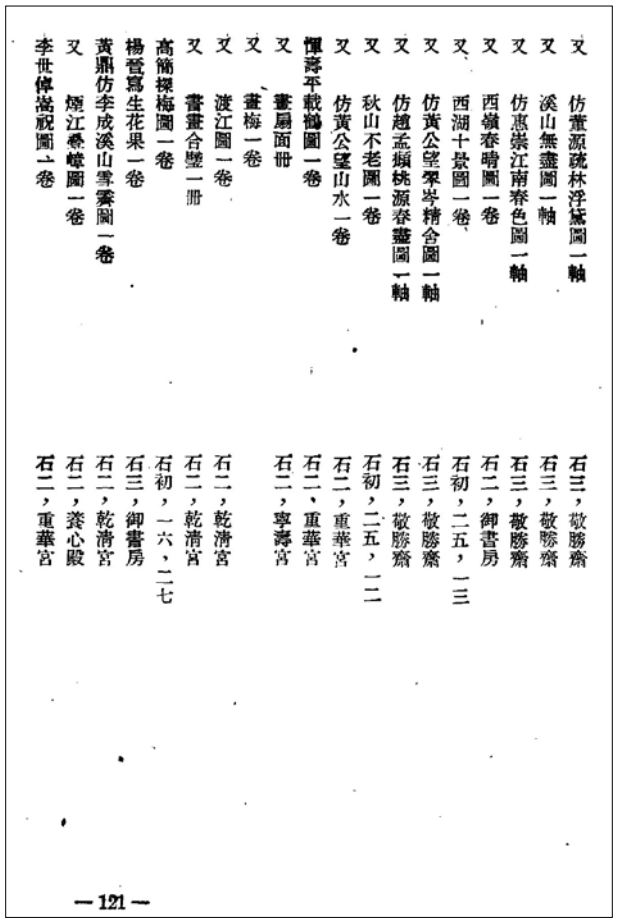

又　仿董源疏林浮黛圖一軸　石三，敬勝齋
又　溪山無盡圖一軸　石三，敬勝齋
又　仿惠崇江南春色圖一軸　石三，敬勝齋
又　西嶺春晴圖一卷　石二，御書房
又　西湖十景圖一卷　石初，二五，一三
又　仿黃公望翠岩精舍圖一軸　石三，敬勝齋
又　仿趙孟頫桃源春靈圖一軸　石三，敬勝齋
又　秋山不老圖一卷　石初，二五，一二
又　仿黃公望山水一卷　石二，重華宮
惲壽平戟鶴圖一卷　石二，重華宮
又　畫扇面冊　石二，寧壽宮
又　畫梅一卷
又　渡江圖一卷　石二，乾清宮
又　畫畫合璧一冊　石二，乾清宮
高簡裸梅圖一卷　石初，一六，二七
楊晉寫生花果一卷　石三，御書房
黃鼎仿李成溪山雪霽圖一卷　石二，乾清宮
又　煙江疊嶂圖一卷　石二，養心殿
李世倬嵩祝圖一卷　石二，重華宮
—121—

Fig. 3 The present lot documented in “Fulu: Pu Yi Shang Pu Jie Shuhua Mu”

墨色如霧散成秋
此十二開冊頁含山水八開，花卉及竹石各二開，橅古者半數，含上款者亦半數，紀年者五，時間跨度廿一年。因此，是套冊頁當是後合為一冊，擇畫於泥金箋面及筆墨風格近似者合之。清宮舊藏中惲壽平作品亦不在少數，然泥金扇面只此一冊。

是冊錄於入成書於1791-1821年間的《欽定石渠寶笈續編》（**Fig. 1** and **Fig. 2**），距南田離世恰已百年，所載款識及鈐印俱與本冊一一無異，冊名為“ 惲壽平畫扇面一冊”。《續編》編訂時已錄入所鈐乾隆帝鑒藏八璽及藏地寧壽宮樂壽堂之鑒藏寶，八璽分鈐於首末三頁，樂壽堂璽則見於頁八。爾後，嘉慶帝鈐御覽之寶於頁六，宣統帝御覽之寶於頁九。

1921年，宣統帝溥儀以賞賜其胞弟溥傑（1907-1994）為由，自7月13日至9月25日將清宮舊藏宋元古籍善本私運出宮，自9月28日至12月12日，又轉移1200件自晉至清之名家書畫。這批珍品先落腳於溥儀天津宅邸，再轉運至長春偽宮，且運且賣，漸次浮現於市面。溥儀以日記形式記錄了已佚書畫明細，徐邦達重新編排並對照石渠寶笈條目信息作注，1950年發表於《文物參考資料》，惲壽平一欄下，這套出自寧壽宮，收錄於”石二”（即石渠寶笈續編）的”畫扇面冊”赫然在列。（**Fig. 3**）自此冊出宮至今，又已是百載，歷滌過時月駁蝕的泥金箋紙，尚為後人存蓄著險已流離失所的楮墨煙霞。

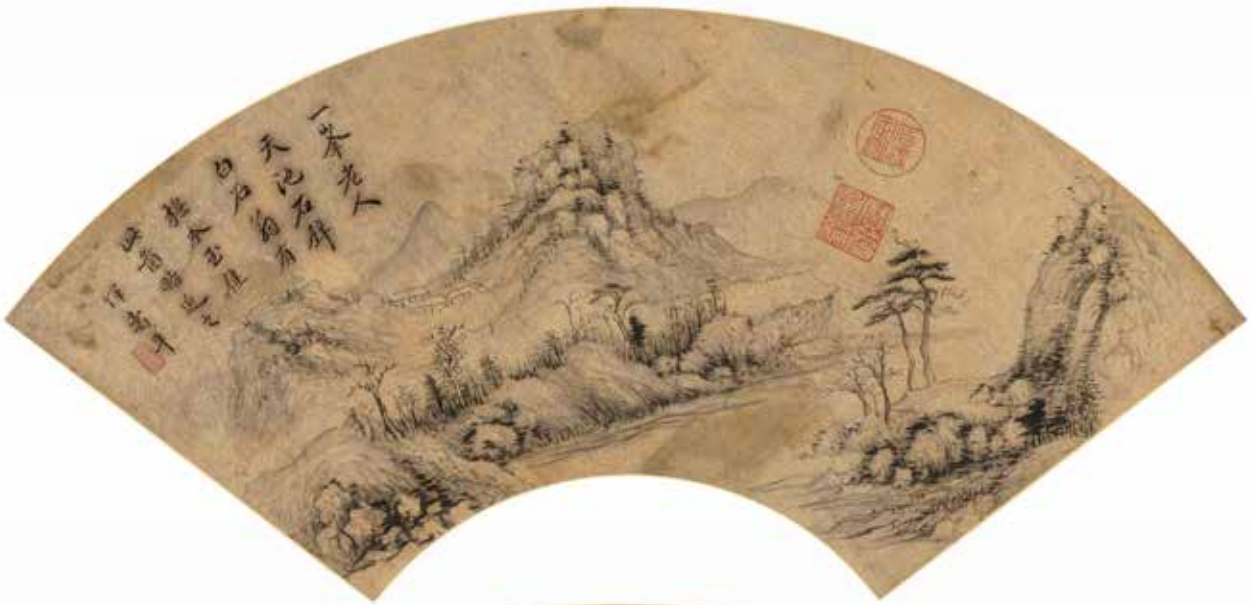
是冊第一幀繪杏林春景，花樹夭夭灼灼，高士靜立溪橋，這也是本冊中唯一的點景人物，所繪或為上款人“又駉老姪”，即惲壽平堂姪惲華（1640-?），原名驊，字又駉，又字元卿，其祖父惲厥初（1572-1652）為惲壽平書畫啟蒙老師之一，又駉後人惲之瑋（1982年生）現為麻省理工學院數學系教授。此幀題款道”賀”，聯想杏林意，或當其時為賀惲華中舉亦未可知。惲壽平雖因遵從祖父輩政治立場而終身不舉，但其內姪中不乏如惲驌（1628-1705）等應舉者。

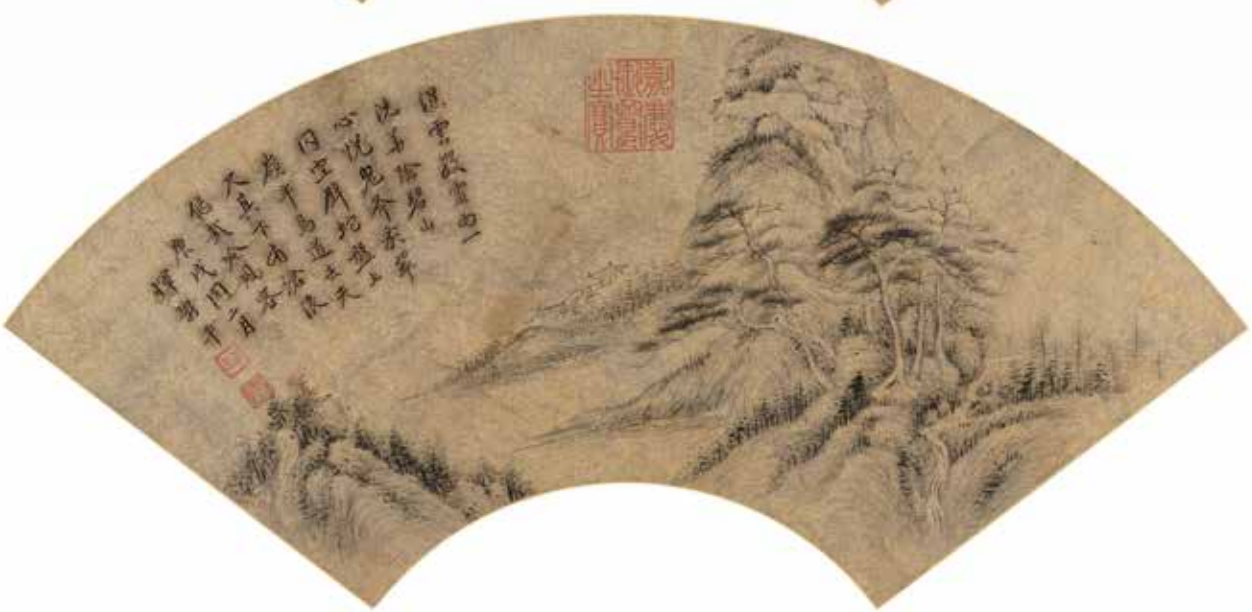
第三幀繪珠樹交枝，上款蔣玉度為惲壽平同鄉武進人，因文字獄“南山案”被處刑的桐城派文學奠基人、康熙四十八年榜眼戴名世（1653-1713）曾撰《贈蔣玉度還毘陵序》寬慰落第的蔣子並抨擊時弊。款識中另提到的”九皋二兄”則為武進人楊大鶴（1646-1715），康熙十八年進士，授翰林編修，其父楊廷鑒（1603-1665）為明末狀元，惲壽平常宿其武進別業作畫。珠樹即《山海經》所載”三珠樹”，寓三兄弟之情誼，此指惲蔣楊三人。

第八幀上款”孔昭親丈”，或為明末士人及書畫家呂潛（1621-1706），字孔昭，四川人，其父為崇禎兵部尚書呂大器（1598-1650）。明亡後，呂潛不仕，僑居蘇浙，鬻畫為生，其畫與金陵龔賢（1618-1689）齊名。另有三頁中的上款人”美中道兄”、”又繩年道兄”及”子野道翁”待考。然僅此三頁已可管窺惲壽平社交圈一隅，其結交多為遺民文士、武進鄉賢及畫壇同好。

惲壽平生於武進惲氏望族，早年所受的優渥熏陶及祖蔭滋遺的人際脈絡對其往後的藝文造詣及社交圈層的建立不無影響。其父惲日初為復社要員，自明亡，年儘十二的惲壽平便開始了長達近十年於戰火頻仍中隨父兄為抗清復明奔走流竄的日子，其伯仲兄相繼喪命、走失，惲壽平與父親失散後一度成為清軍階下囚，卻因擅畫而被膝下無兒的浙閩總督陳錦（?-1652）夫人救出蓄為養子，一時又鮮衣怒馬、肥甘輕暖，直至陳錦猝卒，惲壽平隨養母往靈隱寺吊唁時竟認出僧班中的惲日初，在住持相協下父子重聚，同回故里，木落歸根。這一切生離死別都結束時，惲壽平的人生才剛剛開始第二十一個年頭，卻仿佛已歷經了一生的波瀾。他這傳奇般的早年經歷後被王時敏五子王抃改為劇本《鷲峰緣》，著戲班上演。

參考資料：
上述著錄
蔡星儀著《惲壽平研究》天津：天津人民美術出版社，2000
上海博物館、承名世主編《惲壽平書畫集》北京：文物出版社，1987





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

322
ATTRIBUTED TO DONG QICHANG (1555-1636)
Landscape after Huang Gongwang
Hanging scroll, ink on paper, inscribed by the artist and signed Xuanzai, with two artist's seals reading *Dong Qichang* and *Xuanzai shi*, six imperial seals of the Qianlong (r. 1735-1796) and Jiaqing (r. 1796-1821) emperors including *Shiqu Baoji*, *Baoji Sanbian*, *Jiaqing yulan zhi bao*, *Jiaqing jianshang*, *Sanxitang jingjian xi* and *yi zisun*, and three collector's seals reading *zhenshang*, *Qian Yu yin xi* and *__zhen Qian shi zhencang*.
33 x 18 1/8 in (84 x 46 cm)

$70,000 - 100,000

董其昌（1555-1636）款 仿黃公望山水 水墨紙本 立軸

款識：自義陽至大石天池山水間深，曆閱兩月都不作畫。今往梁溪，友人攜大癡道人畫見示，乘興為此，亦差近之。玄宰畫並題。
鈐印：董其昌、玄宰氏

鑒藏印：石渠寶笈、寶笈三編、嘉慶御覽之寶、嘉慶鑒賞、三希堂精鑒璽、宜子孫、珍賞、錢鈺印鉢、__珍錢氏珍藏

Provenance:
Sungari International Auction, Beijing, 4 December 2005, lot 2133

來源：
中貿聖佳，北京，2005年12月4日，拍品編號2133

As documented in *Qingding Shiqu Baoji San Bian*, there is a landscape painting by Dong Qichang after Huang Gongwng, bearing exactly the same inscription and seals as the present lot. However, the certainty regarding whether the present lot is indeed the one from the Qing imperial collection remains unclear. The publication details of the one from the imperial collection are provided below:

Published:
Yinghe (1771-1840) et al. eds. *Qingding Shiqu Baoji San Bian* (Imperially Commissioned Third Edition of the Precious Collection of the Stone Moat Pavilion), 1793-1816 (late Qianlong to Jiaqing period), Collection of Yanchun Ge (Pavilion of Extended Spring) No. 26; reprinted in National Palace Museum ed. *Midian Zhulin Shiqu Baoji San Bian: Shiqu Baoji Wu*. Taipei: National Palace Museum, 1971, p. 2072.

Xu, Bangda, ed. "Fulu: Pu Yi Shang Pu Jie Shuhua Mu (Appendix: Inventory of Calligraphies and Paintings Bestowed to Pu Jie by Pu Yi)." In *Wenwu Cankao Ziliao* (Cultural Relics Reference Materials), 1950 (12), pp. 86-153, p. 117 for the scroll.

Chen, J.D. ed. *Gugong Yi Yi Shuhua Mu Jiaozhu* (Annotated List of Calligraphies and Paintings Lost from the Qing Palace). Hong Kong: Tung-Ying Company, 1956, p. 24.

著錄：
（清）英和（1771-1840）等纂《欽定石渠寶笈三編》清嘉慶內府朱絲欄鈔本，1793-1816，延春閣藏二十六；重刊於國立故宮博物院編印《秘殿珠林石渠寶笈三編：石渠寶笈（五）》，台北：國立故宮博物院，1971年，頁2072

徐邦達重編《附錄：溥儀賞溥傑書畫目》，發表於《文物參考資料》1950 (12)，頁86-153，頁117含此軸

陳仁濤校註《故宮已佚書畫目校註》香港：統營公司，1956年，頁24

自義陽至大石天池出水間
深麗閑雅月都不作為今
往梁溪友人攜大癡道人畫
見示乘興為此亦差近之
文軍題并題

PROPERTY FROM A NEW YORK CITY COLLECTOR

323
AFTER EMPEROR SONG HUIZONG (ZHAO JI, 1082-1135)
White Eagle on a Rock
Ink and color on paper, hanging scroll, with a spurious inscription dated *Da Song jiachen* (1124) signed Xuanhedian Daxueshi chen You (Cai You, 1077-1126) with two seals, mounted with a colophon in running script, signed Han Feng (1758-1834) with two of his seals.
49 3/4 x 24in (126.5 x 61cm), exclusive of the colophon

$3,000 - 5,000

傳趙佶（1082-1135） 鷹石 設色紙本 立軸

款識：（御）墨淋漓，寫厥鷹兒。金星作眼，玉雪為衣。剛翮似劍，利爪如錐。何當解鎖，萬里高飛。恭承寵命，謹作讚題。大宋甲辰__夏，宣和殿大學士臣攸拜書之。

跋文：塵沙蔽野野草黃，秋高健翮當風翔。奮勇曾整殿廷上，角枝慣涉遊獵場。道君拂絹灑宸翰，鷙鳥軒昂立屏幔。近沐龍光威愈揚，頓使虎賁膽俱戰。後來能狩不還宮，南渡江山支一半。五國城頭感栗吹，九重闕裏丹青換。斯圖有__筆有神，星眸霜爪傳其真。韋構霧身莫能脫，樊籠屈志難求神。君不見勁力邊疆要名將，__機林樾留逋臣。當年射隼高墉老，何似湖堤築蹇人。釣君先生屬題，元木韓菶。
鈐印：韓菶私印、桂齡

PROPERTY OF VARIOUS OWNERS

324
AFTER EMPEROR MING XUANDE (ZHU ZHANJI, 1399-1435)
Rabbit and Osmanthus
Hanging scroll, ink and color on silk, inscribed and dated *Xuande er nian, wushen*, corresponding to 1428, with five total seals, mounted together with a poetry hall of two confronting five claw dragons.
26 3/4 x 27 3/4in (68 x 70.5cm)

$3,000 - 5,000

傳朱瞻基（1399-1435） 桂花秋兔 設色絹本 立軸 一四二八年作

款識：宣德二年戊申武英殿御制，賜太監郭弼。
鈐印：五印不錄

Provenance:
Previously in the collection of Dr. Wan Man-kai (1870-1927), and thence by descent.

來源：
尹文楷（1870-1927）醫生舊藏，由其後人繼承並珍藏至今。

Dr. Wan Man-kai, who also used the name Wan Tun-mo, is an important figure in Hong Kong's early hospital system. Originally studying medicine in Tianjin, Dr. Wan graduated in 1889 and returned to Guangzhou to work at the Pok Chai (Boji) Hospital and also ran a clinic with Dr. Sun Yat-sen there during the years 1891-1896. Afterwards he relocated to Hong Kong, where he was first affiliated with the Nethersole Hospital. Dr. Wan was also the founding president of the Hong Kong Chinese Medical Association (HKCMA), the predecessor of the Hong Kong Medical Association.

尹氏早年於天津習醫，一八九一年畢業入職廣州博濟醫院，從事醫書編譯工作，筆耕甚勤，短短數年，即出版《兒科撮要》、《醫理略述》、《病理撮要》、《胎產撮要》、《病症名目》、《體質窮源》等醫學譯作多種。期間並與摯友孫中山在冼基合辦東西藥局。後移居香港，與岳父區鳳墀等人在港創辦《新小説叢》，是本地最早的文藝雜誌之一。一九二二年，與關景良等創辦養和醫院，也是香港中華醫學會的發起人之一。

325 (details)

PROPERTY OF VARIOUS OWNERS

325
LIU CHUNSAN (A. MID-15TH CENTURY)
The Immortal Lü Dongbin Appearing over the Yueyang Pavilion
Scroll mounted on board and framed, ink and color on silk, inscribed by the artist and signed Liu Chunsan, with one artist's seal reading *jinzhi jinjian*.
58 1/4 x 35 1/4in (148 x 39cm)

$30,000 - 50,000

柳純三（活躍於成化時期） 呂洞賓過岳陽樓 設色絹本 木板鏡框 約十五世紀中期

款識：直文華殿錦衣指揮柳純三寫
鈐印：禁直錦間

In this composition, the immortal Lu Dongbin arrives at the Yueyang Pavilion (*Yueyang lou*), transported by a cloud. Originally constructed during the Tang Dynasty, Kaiyuan Reign (713-741), the sprawling complex overlooked Lake Dongting in Hunan. Lu Dongbin is closely associated with the Yueyang Pavilion, and it was believed he visited on multiple occasions to drink wine. Here, the Yueyang Pavilion is represented as a magnificent structure, its many rooms filled with festive guests, and the revelers that spill out onto the terraces look up in awe at the arriving Lu Dongbin on the approaching cloud.

In the late 15th century, when this was painted, visual renditions of the immortal Lu Dongbin were widespread. The story of his conversion to immortality was retold in the form of a popular play by Ma Zhiyuan (1260-1325), and images of the immortal were subject matter in painting and other decorative arts, such as porcelain. Another depiction of Lu Dongbin approaching the Yueyang Pavilion on a cloud is the subject of a fan painting in the Metropolitan Museum of Art, dated 1377.

In the present lot, Liu Chunsun, a Ming court painter, creates a spectacular scene, worthy of the otherworldly event that is witnessed by visitors to the pavilion. Blue/green mountains soar above the meticulously painted structure, and gold-colored brushstrokes endow the landscape with an additional quality of enchantment. The Daoist themes expressed in this impressive landscape would have been appreciated by the Ming Chenghua court, and the contrast of meticulously drawn architectural elements contrasting with the monumental landscape elements is a case study in the revival of Song Dynasty court painting aesthetics during the Ming.

PROPERTY OF VARIOUS OWNERS

326
ATTRIBUTED TO TANG YIN (1470-1523)
Scholar in a Snow Landscape
Ink and color on silk, framed, anachronistically dated *Zhengde gengyin*, signed Sutai Tang Yin, with an artist's seal *Liuru jushi*, with seven collector's seals including Feng Quan (1595-1672) and Wang Hongxu (1645-1723), among others.
62 3/4 x 25 1/2in (159.4 x 64.8cm)

$35,000 - 50,000

唐寅（1470-1523）款 梅鶴高士 設色絹本 鏡框

款識：正德庚寅嘉平之望，桃花菴涉筆，蘇臺唐寅。
鈐印：六如居士、唐白虎、唐寅私印

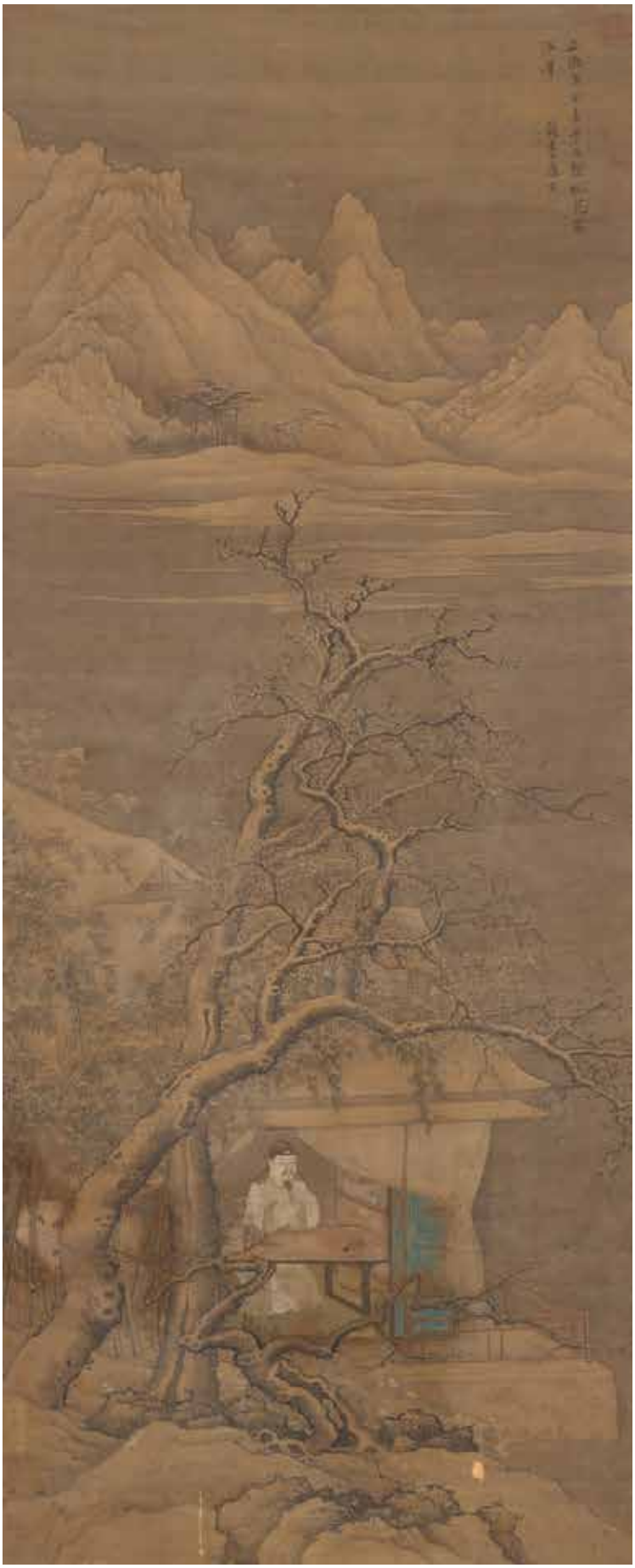
鑒藏印：少保之章、馮氏鹿菴珍藏圖籍、梅花屋人、（或為）娛清書屋鑒賞圖書、王鴻緒印、儼齋秘玩

Provenance:
Long Sang Ti Gallery, New York, NY
Senator Theodore Francis Green (1867-1966), #635, acquired 1929
Rare Oriental Art, Cheshire, CT
Private collection, Connecticut, acquired 1968

來源：
Long Sang Ti藝廊，紐約
美國參議院外交委員會主席葛林（Theodore Francis Green, 1867-1966）舊藏，藏品編號635，購藏於1929年
Rare Oriental Art藝廊，康州柴郡
康州私人收藏，購藏於1968年

For the past 55 years, this painting has been in a private Connecticut collection, however the painting's history in the United States can be traced back a century, and the seals of Chinese collectors bringing it back to the 17th century. Prior to the current collection, the painting belonged to Theodore Francis Green, the former Governor of Rhode Island (1933-1937) and United States Senator (1937-1961). In addition to being a successful politician who served until he has 92 years old, Green was well known as an avid collector of Chinese paintings, and his estate was disbursed in a series of sales in 1967-1968. Green acquired the painting in 1929 from Long Sang Ti Chinese Curios Co Ltd. Long Sang Ti was among several dealers in Chinese art in New York City in the early 20th century, their gallery located on Fifth Avenue from 1902.

Tang Yin had two approaches in his figure painting, one used broad brushwork, inspired by Wu Wei (1459-1509) and Zhou Chen (ca. 1460-ca 1535-36), and the other, as exemplified by this scroll, relied on fine outlines and was drawn from the techniques of Southern Song dynasty artists. The sensitivity and finesse used to describe the sitter's face compliments the paintings placid tone, and the pair of red-crowned cranes endows the painting with an auspicious note.



PROPERTY OF VARIOUS OWNERS

327
ANONYMOUS
Peacock and Peony, Ming dynasty
Hanging scroll, ink and color on silk, without signature or seals.
56 5/8 x 31 1/2in (143.8 x 80cm)

$10,000 - 15,000

無款 孔雀牡丹 設色絹本 立軸 明代

328

329

PROPERTY OF VARIOUS OWNERS

328
AFTER WANG ZHENPENG (A. 1280-1329)
Ladies Gathering Lotus Blossoms
Ink and color on silk, mounted for framing, with an inscription in clerical script Huyun jushi Wang Zhenpeng.
55 x 21 1/4in (139.5 x 54cm)

$3,000 - 5,000

王振鵬（活躍於1280-1329年）款 御苑采蓮 設色絹本 鏡心

款識：孤雲居士王振鵬寫。

PROPERTY FROM A NEW YORK CITY COLLECTION

329
AFTER REN RENFA (1254-1327)
Horse and Foreign Groom
Hanging scroll, ink and color on paper, absent signature and seals, mounted together with a colophon and titleslip signed Songchaung (Chu Deyi, 1871-1942) with one seal.
15 1/8 x 22 5/8in (38.5 x 57.5cm), the painting only

$3,000 - 5,000

傳任仁發（1254-1327） 元人番騎圖 色設紙本 立軸

題簽：元任月山番騎圖，松窗題。
引首：文長不錄，定為月山真跡殊可寶貴，玄默掩茂九月，松窗。
鈐印：褚德儀

褚德儀（1871-1942）字守隅，別署松窗，為清末民初著名收藏家。

PROPERTY FROM VARIOUS OWNERS

330
MANNER OF ZENG JING (CA.1564-1647)
Figures in a Landscape, 17th century
Ink and color on silk, laid on masonite and framed, absent signature and seals.
54 x 21 1/4in (137 x 54cm)

$3,000 - 5,000

佚名 仿曾鯨人物肖像 設色絹本 木板裝框 十七世紀

The subtle, realistic depiction of the two principal figures in this landscape draws from the approach of the famed figure painter Zeng Jing, who was highly regarded for his delicately accurate renderings of his sitters. As a professional painter, Zeng Jing found success in painting portraits of the Jiangnan literati, often placing his subjects in outdoor settings, emphasizing the ideals of late Ming eremitism. This painting lacks signature and seals, so a definitive attribution to Zeng Jing would be difficult.

331
No lot

332

333

PROPERTY FROM A NEW YORK CITY COLLECTION

332
ANONYMOUS (NANSHAN ZHUREN, 18TH CENTURY)
Tribute Bearer and Lion
Hanging scroll, ink and color on paper, on an indigo ground, unsigned with two seals, one reading *Nanshan Zhuren*.
47 x 23 5/8in (119.5 x 60cm)

$4,000 - 6,000

無款 西旅貢獒 設色紙本 立軸 十八世紀

鑒藏印：南山主人、慣遲作答愛書來

PROPERTY OF VARIOUS OWNERS

333
ANONYMOUS, 17TH/18TH CENTURY
Weituo Pusa (Skanda)
Ink and color on silk, mounted on cotton canvas and framed, absent signature and seals.
54 1/2 x 26in (138.5 x 66cm)

$7,000 - 10,000

無款 韋陀菩薩 設色絹本 棉布裱褙裝框 十七或十八世紀

Large, nearly life size depictions of the Bodhisattva Weituo Pusa, exemplified by the present lot, were created to hang in Buddhist temples, often at the entry. Bearing a sword and clothed in military garb, Weituo was one of the eight divine protectors charged with protecting and maintaining Buddhist teachings (*dharma*). The unnamed artist of this portrait elaborately paints the figure's armor and protective gear, with the left hand raised in an auspicious mudra, his right hand supports his vajra sword. By standing on a cloud and surrounded by a flaming halo, Weituo's otherworldly nature is emphasized.

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

334
ZHAO XUN (LATE 16TH/EARLY 17TH CENTURY)
Ink landscape, 1585/1645
Hanging scroll, ink on paper, inscribed by the artist, dated *yiyou* signed Zhao Xun, with three artist's seals, the outer titleslip inscribed by Tang Hong (1926-2018) and dated 1961.
52 x 16 1/2in (132 x 42cm)

$4,000 - 6,000

趙珣 山水 水墨紙本 立軸 十六至十七世紀

款識：響泉__清醒，高木招隱心，乙酉年仲冬畫此松羅山僧舍北公__最長，趙珣。
鈐印：東晉逸士、趙珣之印、斯枝氏

Provenance:
Confucian Temple (Yushima Seido), Tokyo, Japan, circa 1960
Collection of Mark S. Pratt, Washington DC

來源：
日本東京湯島聖堂，約二十世紀六十年代。
班立德（Mark S. Pratt）總領事珍藏，華盛頓

PROPERTY OF DOCTORS EDMUND AND JULIA LEWIS

335
WU WEIYE (1609-1671)
Blue and Green Landscape
Ink and color on silk, framed and glazed, inscribed by the artist and signed Wu Weiye with two artist's seals, and with three collector's seals on the painting, mounted together with an ink on silk colophon dated Daoguang fifth year (1825) and signed Wang Tingru (1804-1852) with three calligrapher's seals, and a titleslip in clerical script, ink on silk, signed Jiweng, with a calligrapher's seal.
51 1/2 x 24in (131 x 61cm)

$4,000 - 6,000

吳偉業 (1609-1671) 青綠山水圖 設色絹本 鏡框

Provenance:
Bonhams New York, 12 September 2016, lot 8108

來源：
邦瀚斯，紐約，2016年9月12日，拍品編號8108

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

336
LUO MU (1622-1706)
Ink Landscape, 1673
Hanging scroll, ink on satin, inscribed by the artist and dated *guichou*, signed Luo Mu, with two artist's seals, the outer titleslip inscribed by Tang Hong (1926-2018) and dated 1967.
46 1/4 x 17in (117.5 x 43.2cm)

$6,000 - 9,000

羅牧（1622-1706） 山水 水墨綾本 立軸 一六七三年作

款識：綺閣雲霞滿，芳林草樹新。癸丑十月畫於永寧精舍，羅牧。
鈐印：羅牧之印、飯牛

題簽：羅牧綾本山水精品，班立德珍藏，丁未唐鴻署

Provenance:
Confucian Temple (Yushima Seido) Tokyo, Japan, 1960's
Collection of Mark S. Pratt, Washington DC

來源：
日本東京湯島聖堂，一九六〇年代。
班立德（Mark S. Pratt）總領事珍藏，華盛頓

PROPERTY OF VARIOUS OWNERS

337
DING YUANGONG (17TH CENTURY)
Four Sleepers, 1655
Hanging scroll, ink and color on silk inscribed by the artist and dated *Shunzhi yiwei* and signed Yuangong with an artist's seal, the outer titleslip inscribed by Chen Tao, with a calligrapher's seal.
48 3/4 x 19 1/4in (123.8 x 48.9cm)

$15,000 - 25,000

丁元公（釋淨沖，十七世紀） 四睡圖 設色絹本 立軸 一六五五年

款識：順治乙未二年登高日，用釋子參禪意作四睡圖，元公。
鈐印：元公書畫

題簽：丁元公人物一軸，清（順治）丁元公（僧），絹本精繪四睡圖真跡
鈐印：陳濤

Provenance:
China Guardian, Beijing, 16 May 2004, lot 1479
Xiling Auction, Hangzhou, 16 July 2006, lot 654

來源：
中國嘉德，北京，2004年5月16日，拍品編號1479
西泠印社，杭州，2006年7月16日，拍品編號654

The title of this painting is derived from the four figures huddled together in sleep at the top of a mountain. Consisting of the reclusive Chan Buddhist monk and poet Hanshan, his companion Shide, and the Monk Fenggan, with the fourth sleeper being Fenggan's pet tiger. Perhaps figures of legend, the four were Tang dynasty individuals who were symbolically joined in the Song dynasty, as anecdotes of their adventures spread.

The figure in the foreground may refer to Lu Jiuyin, who first heard tales of Hanshan and Shide from Monk Fenggan. Intrigued, Lu Jiuyin sought out the elusive figures, but was unsuccessful in making contact. However, Lu Jiuyin was able to gather the poems that Hanshan composed, and he compiled them in *Hanshan Shi*, together with a biography of the poet. For centuries, Lu Jiuyin's account served as the sole record of the monk poet and his idiosyncratic behavior.

The artist Ding Yuangong himself would follow in the monastic path after the fall of the Ming dynasty, taking the monk's name Jingyi. As with many "leftover subjects" (*yimin*) of the previous dynasty, the cloistered walls of the Buddhist monastery provided refuge, and loss of family name provided an additional layer of anonymity. This composition was painted in 1645, one year after the demise of the Ming Dynasty.

338

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

338
ZHOU LI (1675-1763)
Figures in Landscapes, 1743
Ink on paper, six album leaves, unmounted, inscription on one leaf, dated Qianlong *guihai*, dedicated to Gansheng and signed *Zhou Li*, with total of seven artist's seals and one collector's seal.
12 1/4 x 8 1/2in (31 x 21.5cm) each (6).

$2,000 - 3,000

周笠 (1675-1763) 仿古山水 水墨紙本 軟片六幀 一七四三年作

款識：乾隆癸亥冬日倣古八幀奉贈幹生詞兄雅鑒 周笠。
鈐印：牧山、周笠、周笠之印、牧山

鑒藏印：博明鑒藏

PROPERTY OF VARIOUS OWNERS

339
YANG JIN (1644-1728)
Landscape of Mount Yu, 1719
Hanging scroll, ink and light color on silk, inscribed by the artist and dated *Kangxi jihai* and signed Yang Jin with three artist's seals reading *mo chan*, *Yang Jin zhi yin* and *Zihe*.
68 3/4 x 38 3/4in (174.6 x 98.4cm)

$18,000 - 25,000

楊晉（1644-1728） 虞山秀色 設色絹本 立軸 一七一九作

款識：吾虞山水之勝集于西郊，朝煙暮靄，晨夕變換，畫家最難摹寫。黃子久獨愛而居此，以為粉本，至今尺幅重逾拱璧。予居逼近西城，如飲食寤寐之與山接也。因作此圖，非敢望如子久之相傳，聊以供賞鑒家一寓目焉。康熙歲次己亥暮春，野鶴楊晉。
鈐印：墨禪、楊晉之印、子鶴

Provenance:
Purchased from Chang Yun-chung (1928-), Yugato Gallery, Tokyo, 1980's

Published:
Kaikodo Journal IX Autumn 1998. New York: Kaikodo, 1998, no. 16 p. 64

來源：
購自張允中（1928–）有駕堂，東京，二十世紀八十年代

著錄：
《懷古堂》1998年秋季刊，紐約：懷古堂，期刊編號16，頁64

339

PROPERTY OF VARIOUS OWNERS

340
WU KUN (Qing Dynasty)
A Topographical Painting of Shouyue, Hunan
Ink and color on paper, mounted, framed and glazed, inscribed by the artist, and signed Wu Kun, with two artist's seals.
71 x 37 1/4in (180.3 x 94.6cm)

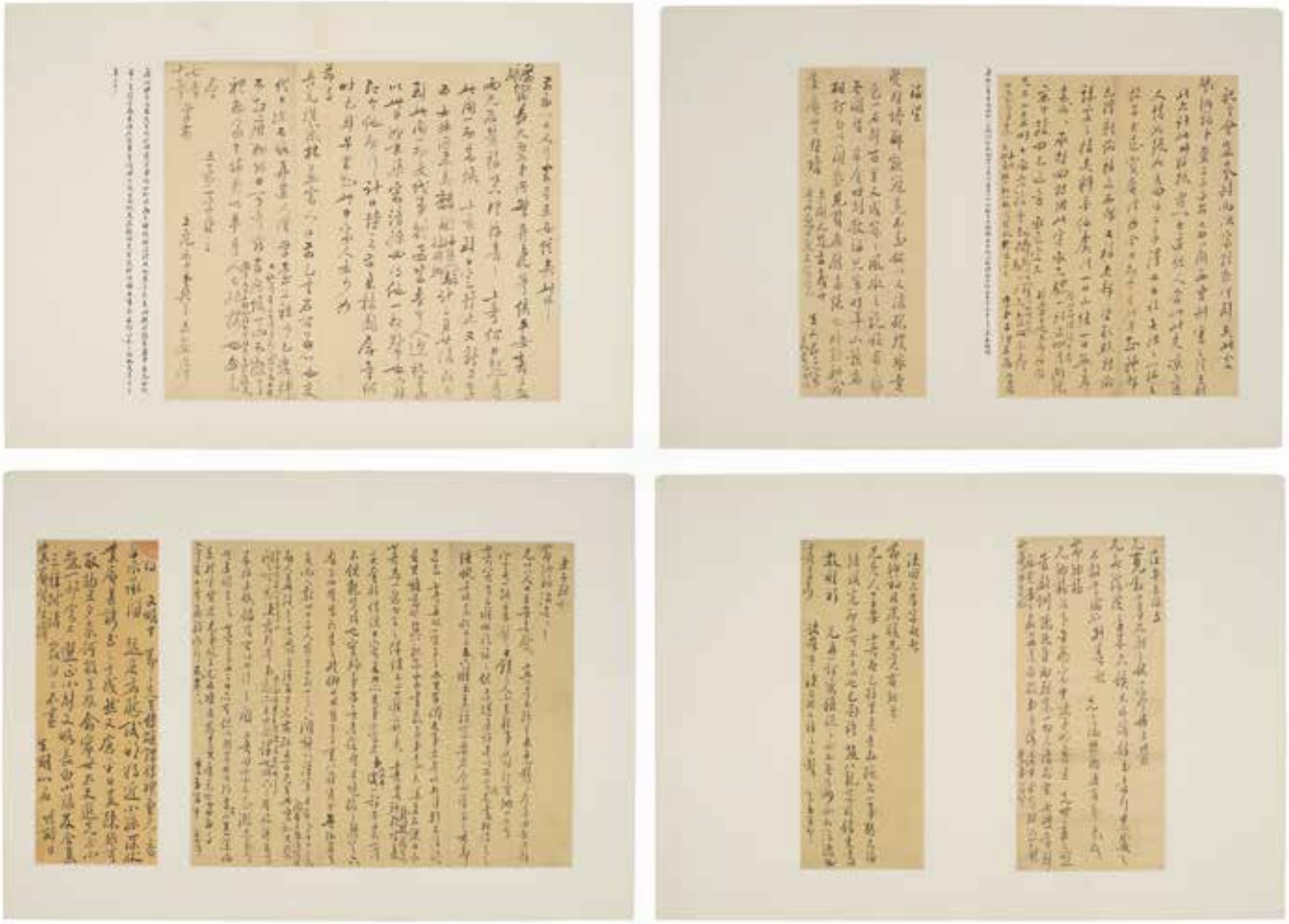
$6,000 - 9,000

吳坤（清代） 壽嶽之圖 設色紙本 鏡框

款識：壽嶽之圖， 吳坤寫。
鈐印：吳坤之印、一印不錄

The creation of maps in Chinese visual culture is rooted in the legendary nine bronze vessels (九鼎） of the Xia dynasty (2100-1600 BCE), which featured topographical descriptions of the mountains and rivers of the nine geographical regions unified under the Xia. Serving as symbols of authority and the mandate to rule, the nine vessels were believed to be lost with the overthrow of the Zhou dynasty in 256bce, although whether they ever existed is a matter of scholarly debate.

Created in the Qing dynasty, this magnificent map illustrates the mountain and environs of Shouyue, otherwise known as Hengshan, or Nanyue, one of the five sacred peaks of China, located in South Central Hunan province. Numerous sites, bridges, and buildings are identified on the map, with the city wall of the provincial capital of Changsha on the lower edge, and the Temple of the Sacred Peak of the South (南岳大廟） prominently located in the center of the composition. This topographical study adopts the traditional conventions of Chinese landscape painting, with the identifying labels giving the picture an empirical emphasis.



PROPERTY OF VARIOUS OWNERS

341
WANG SHIZHEN (1634-1711)
Calligraphy Album of Letters to Home, 1665-1690
Twenty-six letters now mounted in an album of seventeen leaves, ink on paper, dated from Kangxi 4th year to 29th year, each signed *Jidi* and *Jinan*.
10 5/8 x 17in (27 x 43.2cm), largest

$5,000 - 7,000

王士禛 (1634-1711) 家書二十六通 水墨紙本
冊頁十七開 康熙四年至二十九年間

款識：季弟百叩平安；季男百叩平安諭涑知。

Wang Shizhen who used the sobriquet Yuyang Shanren, was a celebrated poet and high government official in the early Qing dynasty. He received his *jinshi* degree in 1658, a remarkable accomplishment for a 25-year-old. Wang Shizhen was originally from Shangdong, and he should not be confused with Wang Shishen (汪士慎, 1686-1759) from Anhui, but who moved to Yangzhou and became known as of the Eight Eccentrics of painting. Wang Shizhen also had Yangzhou ties, as his first official posting was in this flourishing cultural hub in 1660. He remained in the city for five years, relocating to Beijing in 1665 when he was promoted to a secretary at the Ministry of Rites. His official career thereafter would be in Beijing, and it is during this period that the letters in the present lot would have originated.

For a fascinating study of Wang Shizhen's Yangzhou years, see Li Hsiao-t'i "Pleasures of a Man of Letters: Wang Shizhen in Yangzhou in 1660-1665" in *Lifestyle and Entertainment in Yangzhou*, 2009, pp. 131-148.

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

342
CHEN ZHUAN (1678-1758)
Ink Lotus, 1737
Hanging scroll, ink on paper, inscribed by the artist and dated *dingsi* with two artist's seals reading *Chen* and *Zhuan*, and two collector's seals from Li Yinggeng (a. Guangxu period, 1875-1908) and Xian Bin (c. 1815-?).
34 1/4 x 15 5/8in (87 x 39.6cm)

$10,000 - 15,000

陳撰（1678-1758） 墨荷 水墨紙本 立軸 一七三七年作

款識：水殿風來珠翠香，丁巳立冬，玉几撰。
鈐印：陳、撰

鑒藏印：夢惺鑒賞、雲樵審定

題簽：陳玉几水墨荷花真跡

Provenance:
Collection of Mark S. Pratt, Washington D.C.

來源：
班立德（Mark S. Pratt）總領事珍藏，華盛頓

Much of what we know of the life of Chen Zhuan is derived from his contemporary biography written by Hang Shijun. In addition, the publication of several of Chen Zhuan's poetry compilations testify to the artist's literary credentials. Strongly associated with both Hangzhou and Yangzhou, Chen Zhuan is at times listed among the Eight Eccentrics of Yangzhou. His affiliation with this network of artists is not only due to the aesthetic similarities of his free, spontaneous brushwork, but also through their shared interests. Chen Zhuan is recorded as having introduced Hua Yan (1682-1756) to the paintings of Shi Tao (1642-ca.1707), a major source of inspiration for Yangzhou painters.

His reputation as a talent was such that he was recruited to participate in the prestigious *Boxue Hongci* (breadth in learning and vastness in letters) special Imperial Exam of 1736. However, he declined this honor along with the younger painters Ding Jing (1695-1765) and Jin Nong (1687-1763). This act was an intentional snub to the Qing government and disqualified all three from future official positions.

The two collector's seal on this painting belong to Xie Bin (1814-1877) a Daoguang era Jinshi scholar and devoted calligrapher, and Li Yinggeng, a Guangxu period Jinshi scholar and a known painting collector. Both seals demonstrate Chen Zhuan's legacy into the late Qing.

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

343
ATTRIBUTED TO HUA YAN (1682-1756)
Bird and Insect
Hanging scroll, ink and color on paper, inscribed by the artist Xinluo Shanren with two artist's seals reading *Hua Yan* and *Qiuyue*, with one collector's seal, with a titleslip inscribed by Tang Hong (1926-2018) dated *xinchou* (1961).
47 1/2 x 10 5/8in (120.6 x 27cm)

$12,000 - 18,000

華喦（1682-1756）款 紅葉幽禽 設色紙本 立軸

款識：新羅山人寫於解弢館
鈐印：華喦、秋岳

鑒藏印：香府珍賞

題簽：新羅山人紅葉幽禽神品，辛丑（1961）春，鴻署

Provenance:
Purchased Taichung, Taiwan, 1959-1960
Collection of Mark S. Pratt, Washington D.C.

來源：
1959-1960年購於台中
班立德（Mark S. Pratt）總領事珍藏，華盛頓

Hua Yan was a native of Fujian province, but spent his career in Jiangnan, primarily Yangzhou, and is often associated with the Eight Eccentrics of Yangzhou. He is known as a master of the arts, including painting, calligraphy and poetry in equal regard. Born to a family of limited means, he was a professional artist, painting throughout the Jiangnan region to support himself.

PROPERTY OF VARIOUS OWNERS

344
DAI LI (18TH CENTURY)
Flowers and Insects, 1732
Two album leaves, each ink on paper, now mounted for framing; the first of root vegetables, dated *renzi*, signed *Dai Li*, with one artist's seal and one collector's seal; the second of flowers and cicadas, inscribed and signed *Dai Li*, with two artist's seals and one collector's seal.
10 1/2 x 14 1/2in (26.7 x 36.8cm) each (2).

$2,000 - 3,000

戴禮（十八世紀） 蟲草蔬果 水墨紙本 鏡心二幀 一七三二年作

款識：雍正壬子立冬寫於寒翠山房 戴禮。鈐印：雪舟 藏印：堅白珍藏

款識：戴禮寫。鈐印：禮、寫 藏印：歸安趙氏

Dai Li's life dates are not known, but he was known to be active in Yangzhou, and studied painting with Li Shan (1686-1756/62). The pre-eminent scholar of Chinese painting Xu Bangda surmised that Dai Li was one of Li Shan's ghost painters, in an attempt to meet demand for the older artist's work. Of Dai Li's extent works, all are dated prior to 1750. The collector's seal on one leaf belongs to Zhao Weiqing (Zhao Binyan). Zhao Weiqing was a native of Gui'an, Zhejiang, and an important collector during the Late Qing/Republic Period.

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

345
ATTRIBUTED TO ZHENG BANQIAO (1693-1765)
Ink Bamboo
Hanging scroll, ink on paper, signed Banqiao with three artist's seals.
45 1/4 x 17 1/4in (115 x 44cm)

$8,000 - 10,000

鄭板橋（1693-1765）款 墨竹 水墨紙本 立軸

款識：松青石赤，昆山古色。初學未工，寫之以墨。板橋
鈐印：鄭燮之印、二十年前舊板橋、無數青山拜草廬

Provenance:
Collection of Mark S. Pratt, Washington, DC

來源：
班立德（Mark S. Pratt）總領事珍藏，華盛頓

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

346
WANG CHEN (1720-1797)
Ink Landscape after Wang Meng, 1782
Hanging scroll, ink on paper, inscribed by the artist with a dedication, dated *renyin* and signed Pengxin Wang Chen, with an artist's seal, the outer titleslip inscribed by Tang Hong (1926-2018) dated 1966.
46 1/2 x 12in (118 x 30.6cm)

$5,000 - 8,000

王宸（1720-1797） 仿王蒙山水 水墨紙本 立軸 一七八二年作

識款：松溪深處，壬寅夏五臨叔明筆為純翁老兄先生正，蓬心王宸。
鈐印：太倉王宸

Provenance:
Collection of Zhang Dingchen (-died 2007)
Collection of Mark S. Pratt, Washington DC

來源：
張鼎臣（？-約2007）舊藏
班立德（Mark S. Pratt）總領事珍藏，華盛頓

As the great-grandson of the Early Qing dynasty orthodox school master Wang Yuanqi (1642-1715), Wang Chen bore the inheritance of the lineage. However, as Wang Chen embraced aspects of the orthodox approach, he also strove to attain a personal style, typified by very dry brushwork, especially in his later years. The present scroll--dated 1782--illustrates this approach, with the artist's dry brush and very dark ink hallmarks of his style.

PROPERTY OF VARIOUS OWNERS

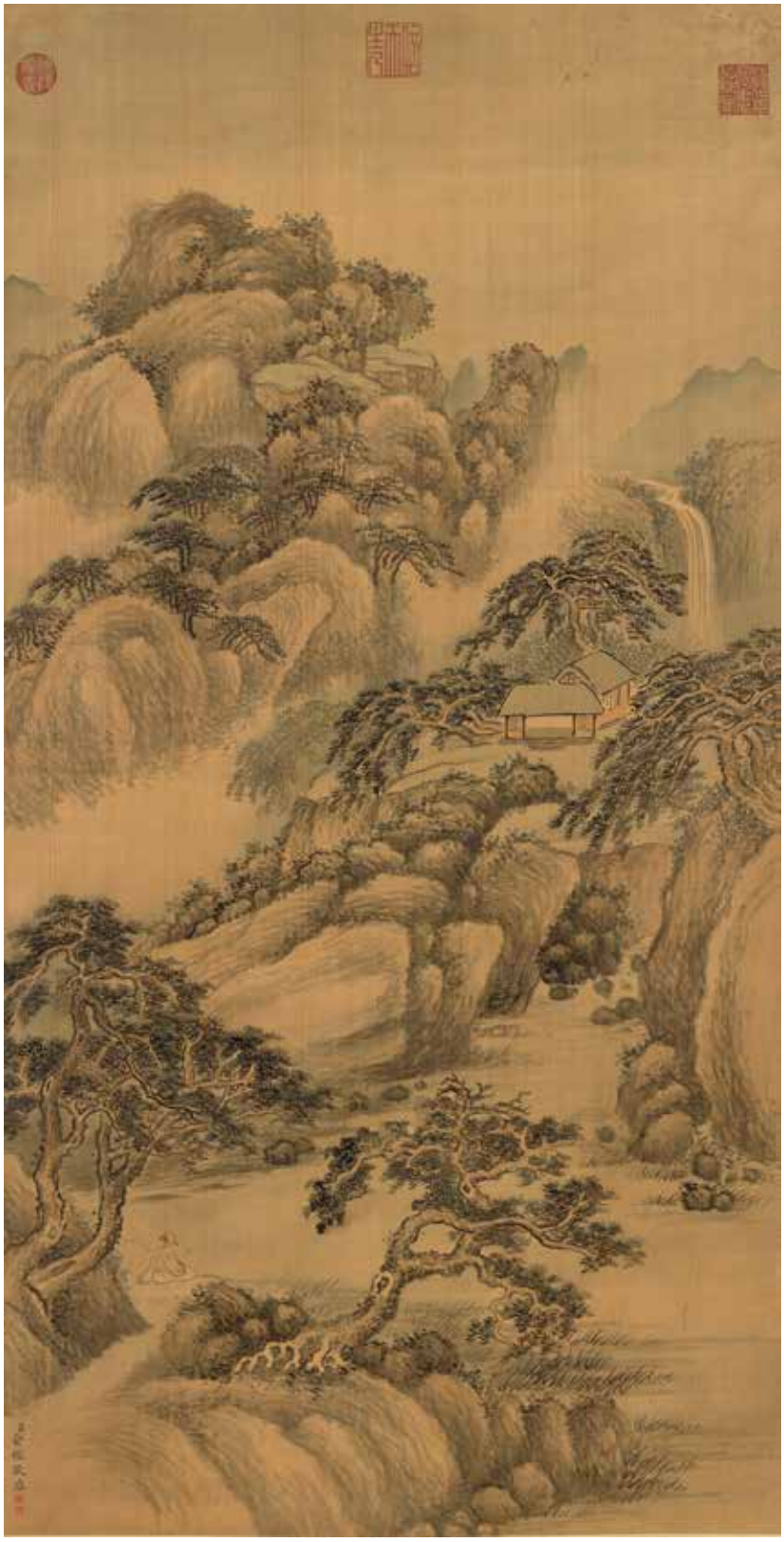
347
YU RONG (18/19TH CENTURY)
Scholar in Mountain Landscape
Hanging scroll, ink and light color on silk, inscribed by the artist and signed chen Yu Rong, with two artist's seals and with three collector's seals.
39 1/4 x 20in (99.7 x 50.8cm)

$4,000 - 6,000

俞榕 高士松山圖 淺絳水墨絹本 立軸 十八至十九世紀

款識：臣俞榕敬臨。
鈐印：臣、俞榕

Yu Rong was one of many court painters that created art for the Qianlong emperor, during the middle and late years of his reign. Originally from Jinding, the artist specialized in painting in the style of Song and Ming dynasty masters.



PROPERTY OF VARIOUS OWNERS

348
GAI QI (1773-1828)
Portrait of Xi Gang (1746-1803)
Hanging scroll, ink on paper, with two seals, with numerous additional inscriptions, including Lu Hui (1851-1920) with two seals, Sun Jun（Sun Guyun, 1777-1826) dated *Daoguang bingxu* (1826) with one seal, Song Yunjie（19th/20th century) dated *Guangxu xinchou* (1901) with two seals, Yang Zhuochen（19th century) dated *Guangxu jihai* (1899) with two seals, Yang Zhuochen (19th century) with two seals, and Fan Zhusong (1840-1917) dated *jihai* (1899), with one seal, with a collector's seal, the outer titleslip dated *gengshen*（likely 1860) and inscribed Budu Shuzhai.
24 3/4 x 8 3/4in (63 x 22cm)

$7,000 - 10,000

改琦（1773-1828） 奚岡小像 水墨紙本 立軸

鈐印：改琦、改氏伯韞

題簽：改七薌繪奚蒙**安**像，庚申仲夏，補讀書齋

跋文一：奚蒙泉高士小影
舉其名則共聞，問其德則獨尊，披其文則出塵，考其行則率真。襲山野之衣履，具__度之豐神。其凝思握管，直欲奪過前人，而吾乃益服。其見道之親，沉酣詩酒，睥睨乾坤，天豈無意於斯民歟？何終老先生於武林鶴渚之濱。道光丙戌（1826）相月之杪，復樵縣人孫古雲贊。
鈐印一

跋文二：懿矣！先生湖山之秀，文苑之英。郊寒島瘦，詩得其清。漢分唐隸，書得其精。西廬南田，孰敢抗衡？先生之畫，狎主齋盟。秦漢古璽，文何震驚。先生之刻，出入劉嬴。苟食古而有獲，得一藝而可名。況眾芳之具備，盛名宜莫之與。高山惟仰，景行惟行。披圖瞻拜，慨想生平。右蒙泉先生像贊，後學陸恢撰書。
鈐印：陸恢私印、廉夫

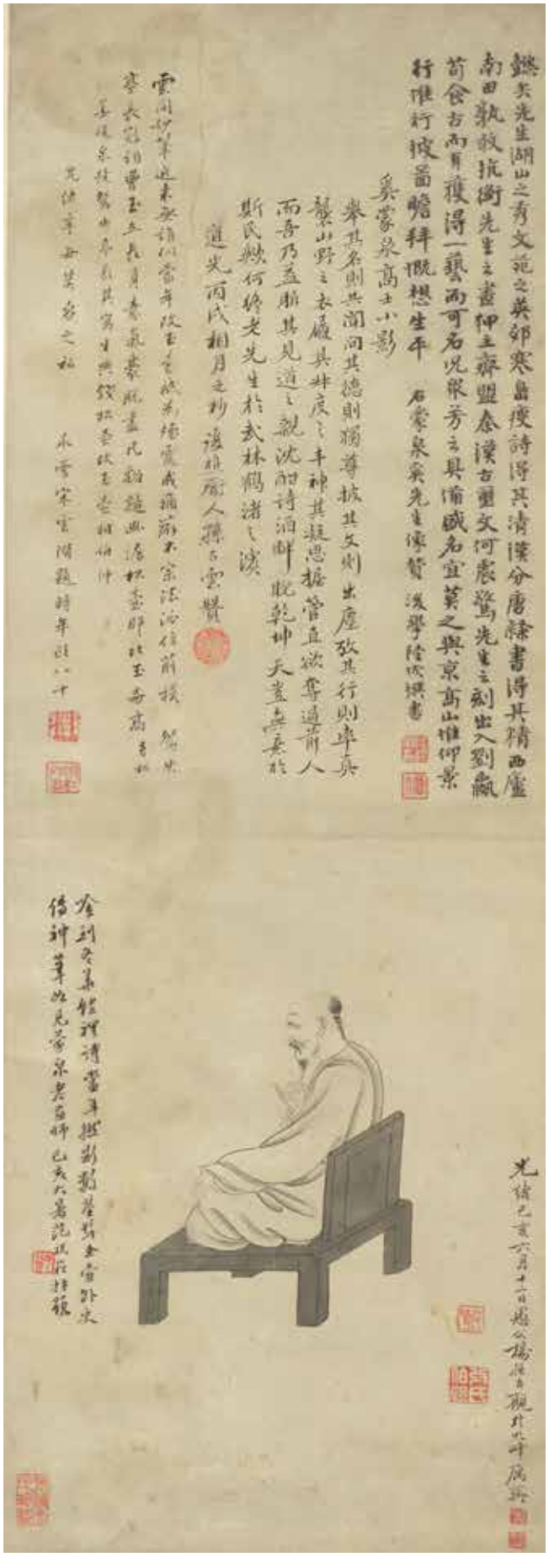
跋文三：唫到冬華館裡詩，當年撚斷數莖髯。玉壺外史傳神筆，如見蒙泉老畫師。己亥（1899）大暑，范祝崧拜題。
鈐印：雲__

跋文四：光緒己亥（1899） 六月十二日，愚公楊拙臣觀於九峰廙齋。
鈐印：楊氏、拙臣

跋文五：雲間妙筆近來無，誰似當年改玉壺。祗為煙霞成痼癖，不宗法派仿前模。鴛央亭長冠詞曹，玉立長身意氣豪。脱盡凡谿歸幽澹，松壺那比玉壺高。姜曉泉，號鴛央亭長，其寫生與錢松壺、改玉壺相伯仲。光緒辛丑（1901）莫春之初，爪雪宋雲階題，時年政八十。
鈐印：雲階、徽紅外史

鑒藏印：徐倜夫氏珍藏

The subject of this portrait is the calligrapher, seal carver, and painter Xi Gang. Together with Ding Jing (1695-1765), Xi Gang is considered a founder of Zhe School of Seal Engraving, and one of the Eight Masters of Xiling. Seals created in this school's style celebrated the early inscriptions from China's distant past that first appearing on bronze and stone. Often the seals' appearance mimicked the rugged aesthetic of stone stelae. Xi Gang's legacy into the 19th century is evinced by the numerous inscriptions that complement the simply done portrait.



PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

349
SONG BAOCHUN (1748-1818)
Spring Mountains
Hanging scroll, ink and color on paper, inscribed by the artist and signed Anyi Song Baochun, with two artist's seals.
43 1/8 x 13in (109.5 x 33cm)

$2,000 - 3,000

宋葆淳（1748-1818） 山水 設色紙本 立軸

款識：仿惠崇春山圖筆意畫于羊城客次，安邑宋葆淳。
鈐印：宋葆淳印、帥初

Provenance:
Collection of Mark S. Pratt, Washington DC

來源：
班立德（Mark S. Pratt）總領事珍藏，華盛頓

In addition to being a painter, Song Baochun was also a well-known collector and connoisseur in Beijing during the Qianlong/Jiaqing Periods. Included in his network was prominent collectors and scholars like Weng Fanggang (1733-1818), as well as collectors further afield such as Wu Rongguang (1773-1843) and Ye Menglong (1775-1832).

PROPERTY OF VARIOUS OWNERS

350
Dai Xi (1801-1860)
Ink Landscape
Mounted for framing, ink on paper, inscribed by the artist, signed Chunshi Dai Xi, with two artist's seals and a collector's seal.
45 x 16 1/2in (114 x 42cm)

$4,000 - 6,000

戴熙（1801-1860） 山水 水墨紙本 鏡心

款識：略師郭河陽法，醇士戴熙。
鈐印：處士家風、鹿床詩畫

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

351
JU LIAN (1828-1904)
FLowers and Rocks, 1897, 1871
Three fan paintings, ink and color on paper, each inscribed by the artist, and signed Ju Lian, each with one or two seals of the artist, one with a collector's seal of Pan Lanshi (Pan Feisheng 1858-1934).
7 1/2 x 21in (16.5 x 53.5cm), the largest (3).

$3,000 - 5,000

居廉（1828-1904） 花石扇面 設色紙本 軟片三幀 一八九七及一八七一年作

款識：瀼兩峰道人本柏心仁兄方人正居廉。鈐印：居廉 藏印：潘氏蘭史

款識：丁酉朝隔山老人居廉 鈐印：古泉、居廉

款識：香荃古苔色，幽絕意同岑。研北延朝露，華南借午陰。 風塵洗雙眼，水石媚初心。欲仿期宅，相尋還故林'安'。 寫今夕龕意為梅村志作鑒趣。辛未居廉畫。鈐印：古泉

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

352
CUI QIN (1841-1915) AND OTHER ARTISTS (LATE QING DYNASTY)
Four fan paintings of Scholars in Landscapes
Four fan paintings, each unmounted, the first by Gu Luo (1762-1837), inscribed by the artist and dated *yichou* (1805) and signed Ximei Gu Luo; the second ink and color on gold fleck paper, inscribed by the artist and dated *renshen* signed Shouyuan with an artist's seal; the third of Tao Yuanming in a landscape, inscribed by the artist and dated *xinhai*, signed Junyun with an artist's seal; the fourth of figures under a pine, inscribed by the artist and dated *renzi* and signed Cui Qin (1841-1915), with an artist's seal.
7 x 21in (17.8 x 53.5cm), the largest (4).

$3,000 - 5,000

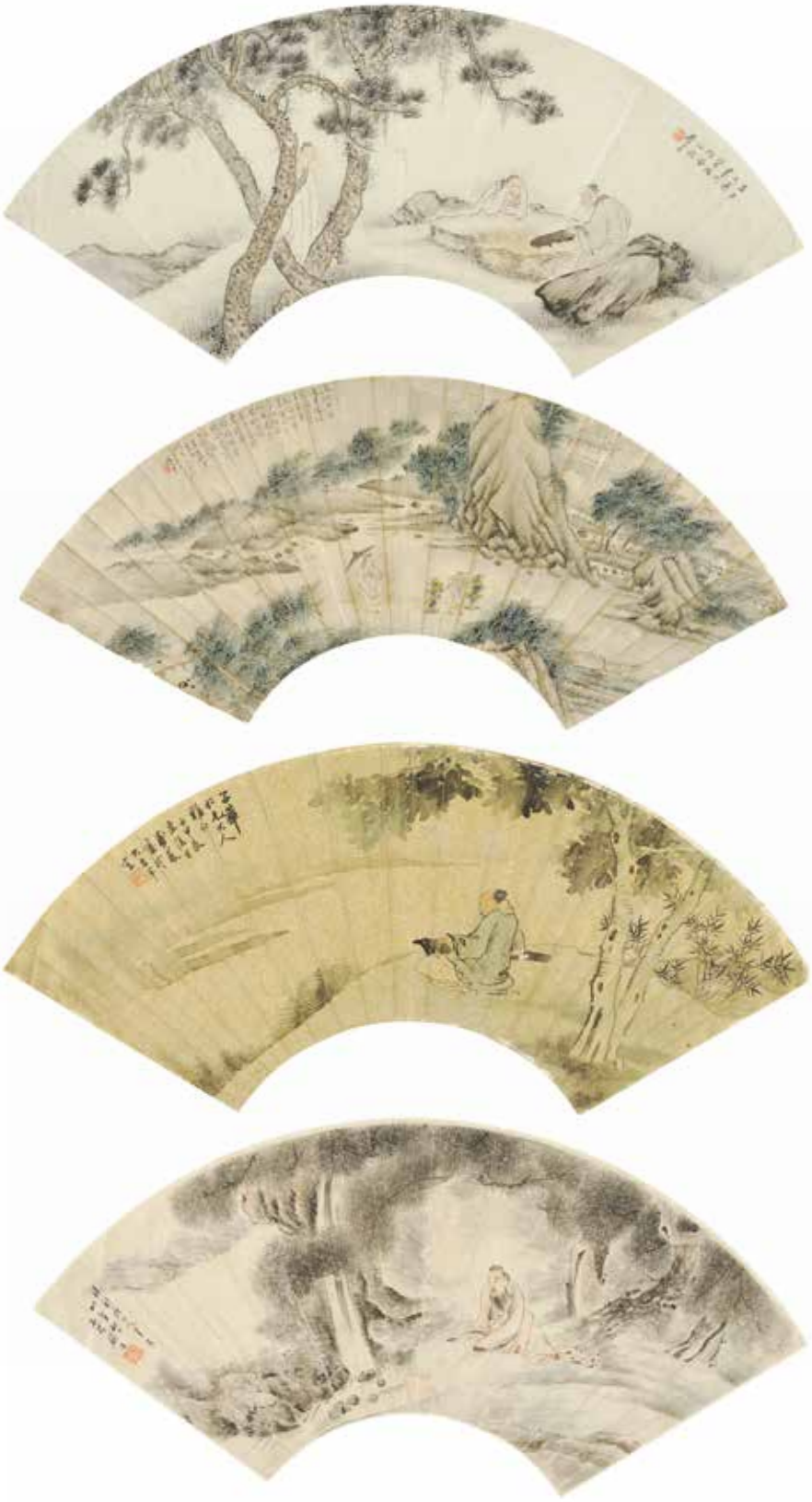
晚清四家 人物山水扇面 設色紙本 軟片四幀

款識：法新羅山人筆法時乙丑秋月 西煤顧洛。鈐印：長春

款識：子華仁兄大人雅正，壬申長至後日壽蔓畫於大吉羊室。鈐印：壽蔓

款識：辛亥九月寫為偕吉二兄大人屬正 俊雲。鈐印：中雲

款識：壬子大暑畫於碧梧草堂新秋 崔芹。鈐印：崔芹畫印



PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

353
JIANG LIAN, HU JUEZHI (QING DYNASTY)
Two Fan Paintings of Figures
Two circular fans, each ink and color on silk, unmounted, the first Scholar and Attendants, signed *Jiang Lian*, with two artist's seals; together with Two Ladies in a Garden, one is in a man's outfit and holding a bearded mask, dedicated to *Liangxian*, signed *Juezhi* and with two artist's seals.
11 x 10 1/2in (27.8 x 26.6cm), the larger (2).

$2,000 - 3,000

蔣蓮（1796-？）、胡覺之（1862-1874） 人物團扇面 設色絹本 軟片二幀

款識：蔣蓮寫于愛今敬古之樓。 鈐印：香、湖

款識：閬僊三兄大人屬 覺之。 鈐印：胡

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

354
CHEN PU (1820-1887)
Landscape and Calligraphy
Two fans, both ink on gold paper, both unmounted, one landscape with a long inscription, dated *dingmao* (1867), signed *Chen Pu* and with two artist's seals; together with a second fan, calligraphy in running script, dedicated to *Dianchen*, signed *Chen Pu* and with one artist's seal.
7 x 20 1/4in (18 x 51.4cm), each (2).

$1,200 - 1,800

陳璞（1820-1887） 山水書法扇面 水墨金箋 軟片二幀

款識：寅階二兄同年屬寫使面意境頗相似遂以題之 陳璞。鈐印：陳、璞

款識：典臣大兄正 陳璞

355

356

PROPERTY OF VARIOUS OWNERS

355
AN IMPERIAL EDICT
Qianlong period, 1757
Horizontal hand scroll, ink on woven brocade, with parallel text in Chinese and Manchurian, dated 22nd year of Qianlong period, with two seals.
11 3/4 x 104 1/2in (30 x 265.6cm)

$15,000 - 25,000

清乾隆二十二年恩封廣西太平府知府查禮之父母誥贈
滿漢合璧五色織錦 一七五七年作

引首：奉天誥命

款識：
奉天承運，皇帝制曰：求治在親民之吏，端重循良；教忠勵資敬之忱，聿隆褒獎。爾查日乾乃現任廣西太平府知府查禮之父，褆躬淳厚，垂訓端嚴。業可開先，式穀乃宣猷之本；澤堪啟後，貽謀裕作牧之方。茲以爾子，克襄王事，贈爾為中憲大夫，錫之誥命。於戲，克承清白之風，嘉茲報政；用慰顯揚之志，昭乃遺謨。

制曰：朝廷重民社之司，功推循吏；臣子凜冰淵之操，教本慈幃。爾現任廣西太平府知府查禮之嫡母馬氏，淑慎其儀，柔嘉維則。宣訓詞於朝夕，不忘育子之勤；集慶澤於門閭，式被自天之寵。茲以爾子克襄王事，贈爾為恭人。於戲，仰酬顧復之恩，勉思撫字；載煥絲綸之色，永賁幽潛。

制曰：奏績在公，已慰勤劬之念；推恩逮下，寧遺鞠育之勞。爾現任廣西太平府知府查禮之生母王氏，持躬以慎，助箴能賢。無忝所生，常念屬毛而離裏。永錫爾類，俾能盡分以達情。茲以爾子克襄王事，封爾為恭人。於戲，特申母以子貴之文，用昭善則歸親之義。頒茲休命，勵乃芳規。

乾隆二十二年十二月初九日

鈐印：制誥之寶（滿漢雙語）

Provenance:
Christies, Hong Kong, 6 April 2015, lot 184

來源：
佳士得，香港，2015年4月6日，拍品編號184

The edict was a *gaozeng* bestowed by Emperor Qianlong in 1757, conferring posthumous titles of honor upon the late parents of Zha Li (1716-1783), who held the position of Prefect (*zhifu*) of the Taiping Prefecture of Guangxi Province. His father Zha Riqian (1667-1741) was granted the title *zhongxian daifu* (Grand Master Exemplar) at the fourth grade level, and *gongren*, a fourth grade title for women, was bestowed upon his father's principle wife as well as his biological mother.

Zha Riqian was raised by his mother and sister in his early years and grew up in the Jiangnan region. As he matured, he was relocated to Tianjin and achieved prosperity through salt trading. In 1723, Zha Riqian had his opulent estate Shuixi Zhuang (Manor at the West of the River) constructed along the south bank of the Grand Cannal. It was revered as one of the three most esteemed private gardens by Yuan Mei (1716-1798) in his publication *Suiyuan Shihua* (Suiyuan's Notes on Poetry), and its grandeur was captured in two extant paintings in the collection of Tianjin Museum, *Qiuzhuang Yeyu Dushu Tu* (Reading in a Rainy Night at the Autumnal Manor) by Zhu Min, and *Shuixi Zhuang Xiuxi Tu* (Gathering at the Manor at the West of the River) by Tian Xuefeng.

Zha Li, the third son of Zha Riqian, passed the imperial examination in 1716. He received appointments to various positions across different regions including Shanxi, Guangxi, Sichuan and Hunan within his officialdom. Following the passing of Zha Riqian, Zha Li and his brothers inherited the Shuixi Manor. Emperor Qianlong graced the Zha family's estate on four occasions, in 1748, 1771, 1773 and 1776, and bestowing upon it the name Jie Yuan (Garden of Violet Cress). The present edict was announced nine years subsequent to the Emperor's initial visit.

PROPERTY OF VARIOUS OWNERS

356
AN IMPERIAL EDICT
Jiaqing period, 1819
Horizontal hand scroll, ink on woven brocade, with parallel text in Chinese and Manchurian, dated 24th year of the Jiaqing period, with two seals.
11 3/4 x 105 7/8in (30 x 269cm)

$5,000 - 7,000

清嘉慶 五色織錦誥命聖旨 「嘉慶二十四年正月初一日」字

PROPERTY OF VARIOUS OWNERS

357
FOUR VIEWS OF SOUTH CHINA
Guangdong School, circa 1850
Four seascape paintings, gouache on paper, each framed and glazed, depicting the Praya Grande Macao, Bocca Tigris, the Dutch Folly Fort, and one unidentified scene.
6 x 10 1/2in (15 x 26.5cm), each (4).

$2,500 - 4,000

佚名廣東畫師 廣東沿海四景
水彩紙本 鏡框四幅 約一八五〇年

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

358
ANONYMOUS CHINESE ARTIST, CIRCA 1860
View of the Bund, Shanghai
Oil on canvas, Chinese Chippendale-style ebonized and gilt carved wood frame.
16 1/2 x 42 1/4in (41.9 x 107.3cm)

$40,000 - 60,000

佚名中國畫師 上海外灘
布面油彩裝奇彭代爾風格金漆木框 約一八六〇年

This view of the Shanghai Bund was created in the mode of, and undoubtedly after, the works of Chow Qua, but by an unknown artist with a distinctive style, the signature element of which appears to be a dark strip of water in the foreground. The dark element is an anomaly, although it appears in a series of paintings of the Bund in the 1850s. The depiction of the buildings lining the Bund is nearly identical to the works of Chow Qua and imply that this artist or studio used one of Chow Qua's paintings as a model. However, the representation of ships, both Chinese and Western, is less complicated and the individual vessels are more evenly spread out. The presence of a small steamer, which looks like a tugboat, is highly unusual and has not yet been found in any other painting.

Related works: Two paintings of Shanghai with the dark foreground are in the Peabody Essex Museum, in M. V. and Dorothy Brewington, *Marine Paintings and Drawing in the Peabody Museum*, Salem, 1981, p. 59, no. 250; and p. 89, nos. 395 and 400; another in the Kelton Collection, sold Christie's London, November 7, 2019, lot 90, formerly with Martyn Gregory, London, 1984, *Catalogue no. 38*, no. 6.

PROPERTY OF VARIOUS OWNERS

359
PU RU (1896-1963)
Gibbons in Landscape
Mounted for framing, ink on silk, inscribed by the artist and signed Xinyu, with two artist's seals reading *Pu Ru zhi yin* and *Xinyu*.
6 3/4 x 23in (17.5 x 58.5cm)

$25,000 - 40,000

溥儒（1896-1963） 猿戲 水墨絹本 鏡心

款識：越澗掬秋月，搖枝照水文。年年巫峽裏，長嘯楚峰雲。心畬。
鈐印：溥儒之印、心畬

PROPERTY OF VARIOUS OWNERS

360
PU RU (1896-1963)
Red Pavilions in Landscape
Mounted for framing, ink and color on silk, inscribed by the artist and signed Xinyu, with two artist's seals reading *Pu Ru zhi yin* and *Xinyu*, and a collector's seal *Shicheng Chen Zhichu cang*.
6 1/2 x 47 1/4in (16.4 x 120cm)

$25,000 - 40,000

溥儒（1896-1963） 牛渚磯頭 設色絹本 鏡心

款識：明朝掛帆去，楓葉落紛紛。余昔遊采石、登太白酒樓，憶牛渚西江之句，令人有崔顥題詩之感，心畬。
鈐印：溥儒之印、心畬

鑒藏印：獅城陳之初藏

PROPERTY OF VARIOUS OWNERS

361
PU RU (1896-1963)
Mysterious Figure
Ink and color on cloth, framed and glazed, inscribed and signed *Xinyu*, and with one artist's seal reading *Pu Ru*.
11 3/4 x 8 3/4in (30 x 22.3cm)

$10,000 - 20,000

溥儒 (1896-1963) 牛相公 設色布本 鏡片

款識：「牛相公」衣冠儒雅學斯文，日日人間醉意醺，誰識此公真面目，遂使欺世氣如雲。心畬
鈐印：溥儒

PROPERTY OF VARIOUS OWNERS

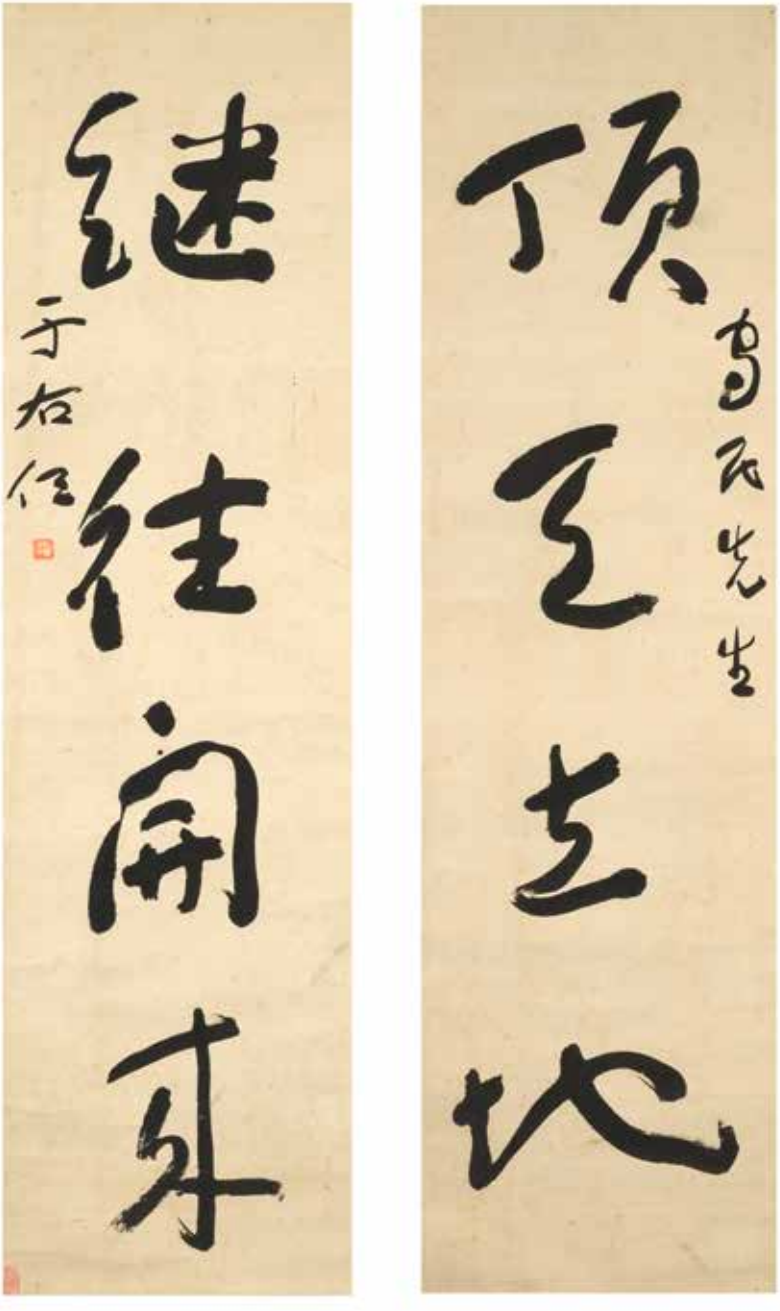
362
ZHANG DAQIAN (1899-1983)
Peony Dress
Ink and color on silk, inscribed by the artist, and signed Daqian Jushi, Yuan, with two artist's seals reading *Zhang Yuan si yin* and *Daqian Jushi*.
41 3/8in (105cm) long

$8,000 - 12,000

張大千（1899-1983） 露濃凝香 手繪絲質女裙

款識：露濃凝香，大千居士爰
鈐印：張爰私印、大千居士

Zhang Daqian's talent and confidence led him to frequently seek unconventional approaches, and this painted peony silk negligee is a wonderful example. Despite the unusual format, Zhang Daqian treats the undergarment as it were a hanging scroll, adding an inscription, signature and seals. At the same time, he takes advantage of the three dimensionality of his picture plane, so the peony and branches wrap around the wearer's body.



PROPERTY OF VARIOUS OWNERS

363
YU YOUREN (1878-1964)
Calligraphy Couplet in Cursive Script
A pair on hanging scrolls, ink on paper, inscribed with a dedication to *Shoumin*, signed *Yu Youren*, with an artist's seal and a collector's seal.
45 1/4 x 12 1/2in (115 x 32cm)

$8,000 - 12,000

于右任 (1878-1964) 行書四言聯 水墨紙本 立軸

上款：守民先生
款識：頂天立地，繼往開來。于右任。
鈐印：右任
鑒藏印：隨筆軒

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

364
TAI JINGNONG (1903-1990)
Calligraphy in running script
Hanging scroll, ink on paper, inscribed by the artist, with a dedication to Mark Pratt, signed Jingnong, with three calligrapher's seals.
52 3/4 x 12 3/4in (134 x 32.3cm)

$3,000 - 5,000

臺靜農 行書李白詩 水墨紙本 立軸

款識：誰家玉笛暗飛聲，散入東風滿洛城。此夜曲中聞折柳，何人不起（故）園情。落蒙字，立德先生屬，靜農。
鈐印：靜農無咎、歇腳盦

Provenance:
Collection of Mark S. Pratt, Washington D.C.

來源：
班立德（Mark S. Pratt）總領事珍藏，華盛頓

PROPERTY OF VARIOUS OWNERS

365
WU DAOLIN (1910-1953)
Guanyin, 1942
Hanging scroll, ink and color on paper, inscribed by the artist and dated *renwu* and signed Wu Daolin, with two artist's seals reading *Wu Daolin* and *Shaoyun*.
36 1/4 x 12 7/8in (92 x 32.8cm)

$2,000 - 3,000

吳道鄰（1910-1953） 觀音大士 設色紙本 立軸 一九四二年作

款識：壬午仲秋吳道鄰沐手敬繪。
鈐印：吳道鄰、少蘊

Provenance:
Gift of the Artist to his student Ho Mang Hang (1916-2016)
By descent to the present owner

來源：
吳道鄰贈弟子何孟恆（1916-2016）
何氏後人遞藏

Originating from Suzhou, Jiangsu Province, Wu Daolin was a disciple of Wu Hufan (1894-1968). Wu Daolin was known for his figural and flower paintings. Wu Daolin's student Ho Mang Hang was born in Zhongshan, Guangdong Province. His wife Wang Wenxing (1914-2015) was the eldest daughter of Wang Jingwei (1883-1944), president of the Reorganized National Government of the Republic of China. Ho Mang Hang himself was a sophisticated scholar and calligrapher.

PROPERTY FROM A PRIVATE COLLECTION

366
GUAN SHANYUE (1912-2000)
Carrying Firewood; Fording a Stream
Two album leaves, each ink and color on paper, framed and glazed, the first of a Miao woman carrying firewood, signed by the artist, with two of his seals; the second of figures in a horse drawn cart, inscribed by the artist, the signature and seal defaced.
11 1/2 x 16in (29.2 x 40.5cm);
13 3/4 x 17 1/2in (35 x 44.5cm)

$50,000 - 70,000

關山月（1912-2000） 負薪及渡河 設色紙本 鏡框

款識：嶺南關山月
鈐印：肖形印（山月）、嶺南布衣、關山月

Provenance:
Property From the Estate of Dr Harry and Elza Talbot
Acquired in Hong Kong circa 1945
From an American private collection

來源：
Harry Talbot (1903-1992)及Elza Talbot伉儷遺產
1945年購自香港
美國私人珍藏

Another set of two paintings, also acquired by the Talbot family in Hong Kong at the same time was sold in Bonhams' Hong Kong gallery, 29 May 2016, lot 193. That set also had one painting with a defaced signature.

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

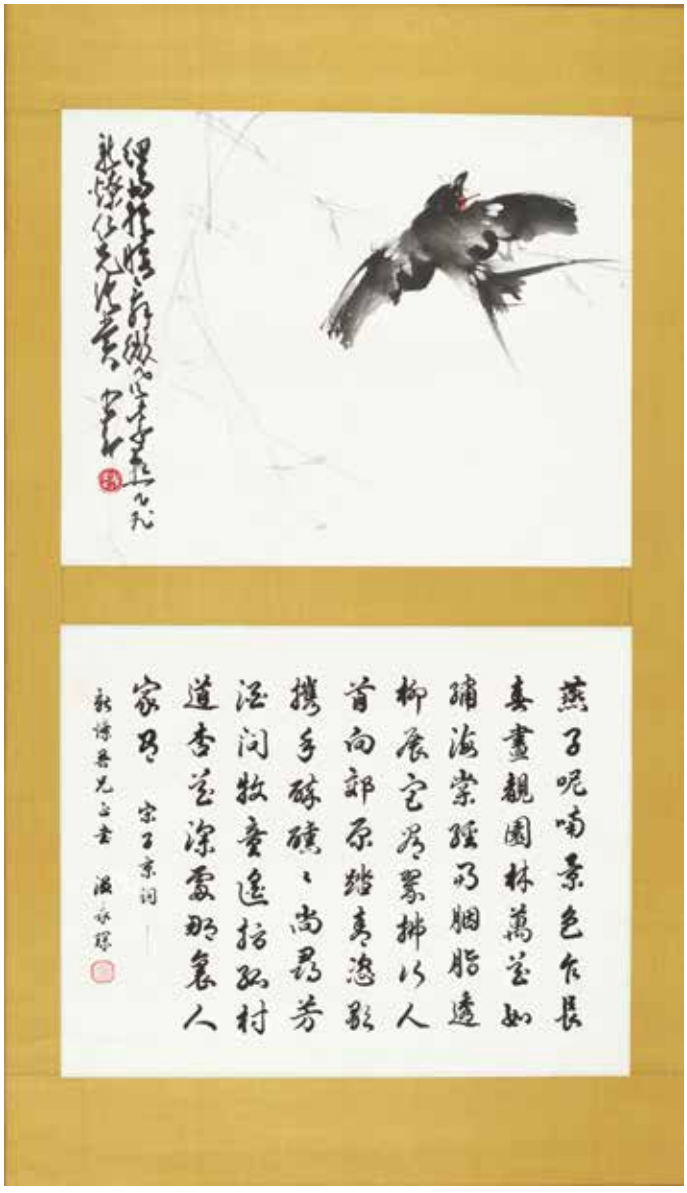
367
LI YANSHAN, ZHAO SHAO'ANG, RONG SHUSHI, ZHANG SHAOSHI AND OTHERS (20TH CENTURY)
Album of Miscellaneous subjects, 1956
Ink and color on paper, album of twenty-four leaves. Each leaf signed, dated *bingshen*, and dedicated to *Huang Beishou*, titled on both sides of the cover and each side signed *Li Yanshan* and with a calligrapher's seal.
9 5/8 x 12 3/8in (24.5 x 31.5cm) each (24).

$8,000 - 12,000

李研山、趙少昂諸家 雜畫冊 設色紙本 冊頁二十四開 一九五六年作

題簽：
其一：書畫集錄，李研山書
其二：東方之珠，丙申冬日，李研山題
鈐印：硯山、研山

款識：
（一）李研山(1898-1961) 款識：北壽先生雅屬，李研山寫。鈐印：李居端、石谿壺館
（二）李鳳公(1884-1967) 款識：北壽仁兄屬，丙申春李鳳公。鈐印：鳳公
（三）張祥凝(1911-1958) 款識：北壽先生屬畫，丙申上巳**玥**齋凝。鈐印：祥凝私印
（四）周公理(1884-1967) 款識：北壽先生雅賞，丙申寒冬公理。鈐印：周倫、公理、周公理
（五）張祥凝(1911-1958)、劉仰文(1905-1991) 款識：
其一：橫風吹雨過林邱，萬片飛雲作水流。倚檻數峯藏又見，渾如天際識歸舟。千巖雲起壓林低，黃葉聲涼送馬蹄。雨急看山行更緩，野人家止隔前谿。惜抱軒句，**玥**翁。鈐印：祥凝之印、晚生
其二：歎息陽關柳，青青能幾時。春光不可度，綠鬢已成絲。歲歲愁攀折，依依綰別離。故園有奇樹，日夜憶連枝。北壽先生正字，劉仰文。鈐印：明月樓主
（六）吳肇鍾(1887-1967)、趙是旦(?-1980) 款識：
其一：入世狂休説次公，胸中萬卷六禪通。艨艟浮海砂沉水，只在中心__不__。胸藏，北壽先生雅囑並兩政，肇鍾。鈐印：吳唯龕、江山清綺
其二：北壽先生雅屬，趙是旦敬畫。鈐印：趙
（七）葉觀盛(二十世紀)、劉秉衡(1915-2003) 款識：
其一：負此上元日，塵廛但掩關。天從晴處麗，人得病中閒。燈市情猶在，**鄉**園夢幾還。年年羈客恨，未抵**值**時艱。彔先君子茗孫公，癸未上元節感懷詩。北壽先生雅令，丙申二月葉觀盛。鈐印：精神無恙、觀盛長壽
其二：風樓山雨白雲生，丙申季春喜雨寫此，北壽先生法正，秉衡。鈐印：劉、春風詞館
（八）劉衡戡(1888-1950)、李撫虹(1902-1990) 款識：
其一：其一：頻年耽夜起，將曉愛山行。不盡疏煙濕，依__薄霧生。月沉臨水靜，星落隔林明。欲快思讐去，揚驅事遠征。北壽詞兄兩正，舊作夜報一首，丙申三月劉衡戡。鈐印：劉
其二：漸見陽回景物催，遠山如黛畫眉來。故園蕭索驚南雁，往事低徊付酒杯。極目中原空落照，相思湖海賸餘灰。天心孤迴訬心豁，粉本平添數點梅。初冬一首，__似北壽方家博教。四十五年冬，時客香江，撫虹。鈐印：李
（九）倫玉偕(二十世紀)、李撫虹(1902-1990) 款識：
其一：迎風裊裊畫橋西，流水潺潺下自磎。日暖魚龍欣受化，雨餘芳草漫淒迷。盱衡時局頻舒眠，仰是仙瀛遽__躋。自分__世桃李後，看他__意上雲梯。近作春柳一首，北壽先生兩正，丙申暮春倫玉偕。鈐印：倫玉偕
其二：古寺依山立，蒼松幾樹垂。雨來尋勝跡，先賞白雲姿。北壽方家政之，四十五年冬月於香江旅次之混沌畫廔，撫虹。鈐印：李、撫虹
（十）劉平之(二十世紀)、雷尚志(二十世紀) 款識：北壽先生兩政，丙申健壯春柳詩課劉平之；丙申秋月為北壽先生雅屬尚志寫。鈐印：平之；雷
（十一）張祥凝(1911-1958)、蘇世傑(1883-1975) 款識：北壽先生屬出南田句，丙申上巳張祥凝**玥**齋；北壽先生雅教，丙申孟秋蘇世傑。鈐印：祥凝私印；蘇世傑
（十二）容漱石(1907-1996) 款識：北壽先生清賞，丙申春漱石於香島。鈐印：容
（十三）梁崇澤(二十世紀) 款識：仿仇實父筆意以應北壽先生雅屬 潤生梁崇澤。鈐印：潤生、日露龢風、行雲流水、一印不辨
（十四）劉大步(1913-1983) 款識：北壽仁兄新賞，丙申大步。鈐印：劉氏
（十五）陳琳(二十世紀) 款識：北壽先生雅屬，丙申初夏陳琳。鈐印：富貴長青
（十六）張韶石(1913-1991) 款識：北壽先生雅政。鈐印：韶石、紅豆
（十七）梁伯譽(1903-1978) 款識：秋江釣艇 丙申七月百忙中速寫山為北壽先生清玩梁伯譽。鈐印：梁氏伯譽
（十八）莊炎(二十世紀) 款識：北壽先生雅正，莊炎。鈐印：莊炎指畫。
（十九）瞻明(二十世紀) 款識：北壽先生屬畫法正，丙申中秋瞻明。鈐印：澹、明
（二十）鄧修(二十世紀)、統正 款識：丙申仲春書近作呈北壽先生吟正，篁齋；北壽先生生政，丙申秋統正畫。鈐印：鄧修；肖形印
（二十一）趙少昂(1905-1998) 款識：北壽先生賞趣，丙申新秋少昂畫。鈐印：少昂
（二十二）黃鶴屏(1913-2005) 款識：北壽先生大雅之屬，丙申冬日鶴屏。鈐印：肖形印、黃鶴屏印、黃氏鶴屏
（二十三）黎景文(二十世紀) 款識：爐峰煙霧漫帝**鄉**，萬里關山感蒼茫，珍重時賢揮妙筆，展箋題墨論赭黃。丙申之冬婿黎景文識於香江客次。鈐印：黎、景文



PROPERTY FROM VARIOUS OWNERS

368
ZHAO SHAO'ANG (1905-1998) AND WEN YONGCHEN (1922-1995)
Swallow and Calligraphy, 1973
Two album leaves, mounted and framed together, ink and ink and color on paper, the painting inscribed by Zhao Shaoang, with a dedication to Xinliao, and one seal of the artist; the calligraphy inscribed by Wen Yongchen, with a dedication to Xinliao, dated 1973, signed Wen Yongchen, with an artist's seal.
11 5/8 x 14 5/8in (29.5 x 37.2cm), each leaf (2).

$6,000 - 8,000

趙少昂（1905-1998）、溫永琛（1922-1995） 新燕及楷書 色設紙本 鏡框 一九七二年作

款識：新燎仁兄清賞 少昂。
鈐印：趙

微書：新燎吾兄正書，公元一九七三年五月于香江。
款識：新燎吾兄正書溫永琛。
鈐印：溫

Provenance:
Collection of Chen Xinliao, Singapore
Christie's Hong Kong, 29 November 2011, lot 1986

來源:
新加坡陳新燎舊藏
香港佳士得2011年11月29日，拍品號1986

PROPERTY FROM VARIOUS OWNERS

369
ZHAO SHAO'ANG (1905-1998)
Butterfly and Bee
Ink and color on paper, framed and glazed, signed *Shao'ang*, with three artist's seals.
10 1/2 x 13 3/4in (26.7 x 35cm)

$5,000 - 7,000

趙少昂 (1905-1998) 蜂與蝶 設色紙本 鏡框

款識：少昂
鈐印：趙、少昂、我之為我自有我在

Provenance:
Christie's Hong Kong, May 2010, lot 713

來源**:**
佳士得，香港，2010年5月，拍品編號713

PROPERTY FROM VARIOUS OWNERS

370
HUANG JUNBI (1899-1991)
Landscape, 1968
Ink and color on paper, mounted for framing, inscribed by the artist and dated *wushen*, signed Huang Junbi, with three artist's seals reading *Junbi*, *Huang shi* and *Qiong shenbian ce youwei*.
24 3/4 x 35 1/4in (62.5 x 91cm)

$6,000 - 8,000

黃君璧（1899-1991） 山水 設色紙本 鏡心 一九六八年作

款識：天開玉峽注潺湲，穿樹飛流入遠灣。水在山中多皎潔，何爲濁浪落人間。戊申初夏，黃君璧。
鈐印：君璧、黃氏、窮神變測幽微

PROPERTY FROM VARIOUS OWNERS

371
DING YANYONG (1902-1978)
Album of Miscellaneous Subjects, 1974
Album of twelve leaves, each ink and color on paper, inscribed and signed *Ding Yanyong*, with total five seals of the artist, the fourth leaf dated *jiayin*, titleslip by Luo Xiaoshan (b. 1924), with two artist's seals.
6 1/4 x 8 7/8in (16 x 22.5cm) open leaf

$10,000 - 15,000

丁衍庸（1902-1978） 雜畫冊 設色紙本 冊頁十三開 一九七四年

款識：
其一、五、八、九及十一：丁衍庸
其二：白菜，丁衍庸
其三：丁衍庸寫
其四：芙蓉露下落，楊柳月中疎。甲寅寫孟浩然句，丁衍庸。
其六：丁衍庸畫
其七：團團如月，動搖風滿懷，懷君情不絕。
其十：長袖綠衫翁，和雨勻風事事中，丁衍庸
其十二：鸚鵡前頭不敢言，丁衍庸

鈐印：肖形印、丁

題簽：丁衍庸畫冊，曉山題。
鈐印：駱、曉山

The inscriber of the titleslip Luo Xiaoshan (b. 1924) is a skillful calligrapher and seal carver hailing from Guangzhou. He sojourned in Hong Kong and interacted with artists such as Zhao Shao'ang (1905-1998) and Huang Yongyu (1924-2023). In a later chapter of his life, he relocated to the United States and Canada. Recently, he returned to Guangdong for his retirement.

PROPERTY FROM THE COLLECTION OF REV. RICHARD FABIAN

372
SHI LU (1919-1982)
Picking Cotton, 1955
Hanging scroll, ink and color on paper, inscribed by the artist and signed Shi Lu, Shi Ge Er Lu, Shi Ge Er Lu Man Dan, and Ya Xia, dated 1955, painted in New Delhi, India, with five painted seals, *Shi Lu*, *Feng Yaheng*, *Shi Lu xie* and *UKSMT*, the title slip inscribed by Wang Zhilin 王之鏻 (Wang Deshu 王德樞, b. 1942).
26 x 21 1/4in (66 x 54cm)

$30,000 - 50,000

石魯（1919-1982） 摘棉圖 設色紙本 立軸 一九五五年作

款識：
一九五五年，印度；一九五五年新德里市郊；石格爾魯曼丹；亞夏；石格爾魯；石魯。
勞動創造人類亦為美之創造者，觀夫世界長城、運河、金字塔，皆係億萬農奴所製，汗血交流，留芳千古，豈為弄機簧嬉戲者可知，石格爾魯曼丹寫。
禾堂圖書館藏
亞夏阿九寫，蘇__弗亞。
罪惡的煙菓；元謀人山頂洞；亞夏。

手繪鈐印：石魯、馮亞珩、UKSMT、石魯寫

題簽：石魯細筆人物
鈐印：之鏻

Provenance:
The Reverend Richard Fabian Collection

Published:
Andrews, Julia Frances, Michael Knight, and Pauline Yao. *Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979*, San Francisco: Echo Rock Ventures, in association with the Asian Art Museum-Chong-Moon Lee Center for Asian Art and Culture, 2000, no. 102, p. 223 and back cover

Little, Stephen, and J. May Lee Barrett. *New Songs on Ancient Tunes: 19th-20th Century Chinese Paintings and Calligraphy from the Richard Fabian Collection*, Honolulu: Honolulu Academy of Arts, 2007, no. 132a, pp.64 & 596-599

Ogawa, Hiromitsu and Masaaki Itakura eds. *Comprehensive Illustrated Catalogue of Chinese Paintings, Third Series, Vol. 1: American and Canadian Collections*, Tokyo: University of Tokyo Press, 2013, A50-257, p.I-224

Exhibited:
Between the Thunder and the Rain, Asian Art Museum Chong-Moon Lee Center for Asian Art and Culture, San Francisco, California, October 25, 2000-January 14, 2001

New Songs on Ancient Tunes, Honolulu Art Academy, Honolulu, Hawaii, August 30-October 28, 2007

來源:
費立哲神父（Richard Fabian）珍藏

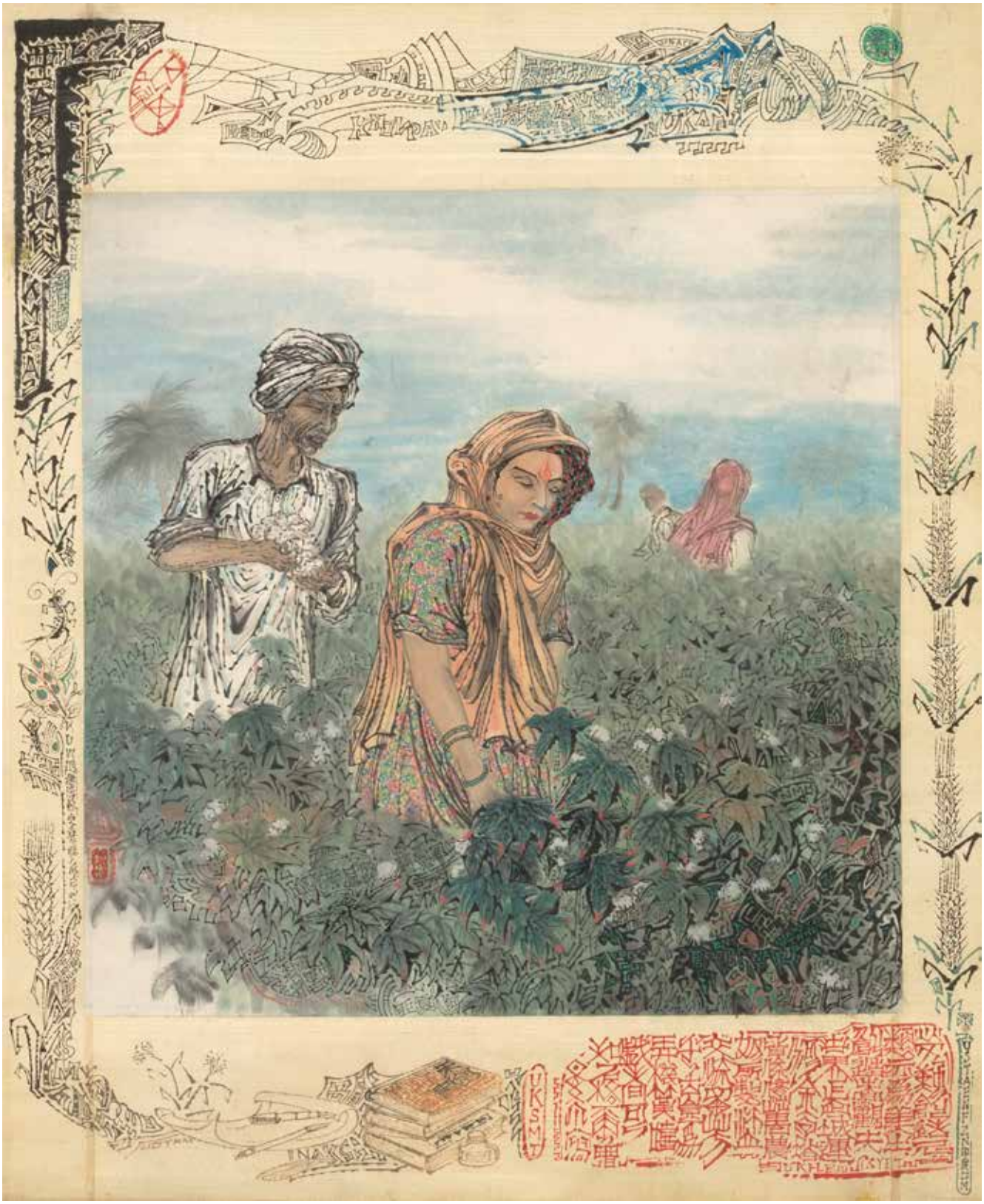
著錄:
Julia Frances Andrews、倪明昆（Michael Knight）及 姚嘉善（Pauline Yao）《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，舊金山：亞洲藝術博物館、李鐘文亞洲藝術文化中心，2000年，圖錄編號102，,頁223及封底

Stephen Little 及 J. May Lee Barrett《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，夏威夷：檀香山藝術博物館，2007年，圖錄編號132a，頁64及596-599

小川裕充、板倉聖哲編《中國繪畫總合圖錄》三編，第一卷，東京：東京大學出版會，東京，2013年，A50-257，頁I-224

展覽:
《風雲際會：從鴉片戰爭到「文革」（1840-1979）的中國繪畫》，亞洲藝術博物館，舊金山，加州，2000年10月25日至2001年1月14日

《古調新歌：費立哲神父珍藏十九及二十世紀中國書畫》，檀香山藝術博物館，夏威夷，2007年8月30日至10月28日



PROPERTY FROM A NEW JERSEY COLLECTION

373
PAN TIANSHOU (1897-1971)
Birds on a Rock, 1963
Folding fan, mounted, framed and glazed, ink on paper, dated *guimao*, signed Shou with two artist's seals reading *Pan Tianshou* and *shou zhe*.
10 x 21 3/4 (25.6 x 55.3cm)

$20,000 - 30,000

潘天壽 龜晨 水墨紙本 鏡框扇面 一九六三年作

款識：龜晨，癸卯年天壽。
鈐印：潘天壽、壽者

Provenance:
Bonhams, San Francisco, 23 June 2015, lot 7330

來源：
邦瀚斯，舊金山，2015年6月23日，拍品編號7330

PROPERTY FROM A NEW JERSEY COLLECTION

374
WU ZUOREN (1908-1997)
Eagle on a Rock, 1987
Mounted for framing, ink and color on paper, inscribed by the artist and dated 1987, signed Zuoren, with an artist's seal reading *Zuoren zhi yin*.
25 ¾ x 16 3/4in (65.5 x 42.5cm)

$7,000 - 10,000

吳作人（1908-1997） 鷹石圖 設色紙本 鏡心 一九八七年作

款識：一九八七年，作人。
鈐印：作人之印

Provenance:
Bonhams & Butterfields, San Francisco, 18 June 2007, lot 6438

來源：
邦瀚斯·伯德富，舊金山，2007年6月18日，拍品編號6438

PROPERTY FROM VARIOUS OWNERS

375
WANG ZIWU (born 1936)
Crane, 1984
Hanging scroll, ink and color on paper, dated *jiazi* and signed Ziwu with an artist's seal.
26 1/2 x 17 3/4in (69 x 45cm)

$8,000 - 10,000

王子武 長壽圖 設色紙本 立軸 一九八四年作

款識：甲子夏日寫于長安，子武。
鈐印：子武

An exhibition of Jingyuan Tang's collection of Chinese painting and calligraphy was held at Poly, Beijing, during 22-28 August 2012. The exhibition featured paintings of 20th-century Chinese artists such as Zhang Daqian (1899-1983), Wang Yachen (1894-1983) and Fang Zhaolin (1914-2006) executed during their sojourns in the United States.

PROPERTY FROM A PENNSYLVANNIA ESTATE

376
HUANG YONGYU (1924-2023)
Fish and Waterbirds, 2002
Ink and color on paper, framed and glazed, inscribed by the artist and dated *renwu*, signed Huang Yongyu, with three artist's seals.
13 3/4 x 38in (35 x 96.5cm)

$10,000 - 15,000

黃永玉（1924-2023） 飛鳥與魚 設色紙本 鏡框 二〇〇二年作

款識：壬午夏日黃永玉畫
鈐印：黃、永玉、儒粳不喫

Provenance:
From a Pennsylvania Estate

來源：
賓州私人舊藏

PROPERTY FROM THE COLLECTION OF MARK S. PRATT (1928-2023)

377
LIU HAISU (1896-1994)
Ink Grapes, 1976
Hanging scroll, ink on paper, inscribed by the artist and signed Liu Haisu and dated *bingchen*, with two artist's seals reading *Cuntian Ge* and *Liu Haisu* and a collector's seal *Jingyuan Tang*.
51 1/2 x 16 1/4in (131 x 41.3cm)

$30,000 - 50,000

劉海粟（1896-1994） 潑墨葡萄 水墨紙本 立軸 一九七六年作

款識：筆底明珠無賣處，閒拋閒擲野藤中。丙辰春，八十一歲老人劉海粟。
鈐印：存天閣、劉海粟

鑒藏印：靜遠堂

Provenance:
Collection of Mark S. Pratt, Washington D.C.

來源：
班立德總領事（Mark S. Pratt）珍藏，華盛頓

PROPERTY FROM VARIOUS OWNERS

378
LI KERAN (1907-1989)
Herding, 1985
Ink and color on paper, mounted, framed and glazed, inscribed by the artist and dated 1985, and signed Keran with an artist's seal.
12 1/4 x 8 1/2in (31 x 21.5cm)

$8,000 - 10,000

李可染（1907-1989） 歸牧圖 設色紙本 鏡框 一九八五年作

款識：歸牧圖，一九八五年，可染
鈐印：可染

PROPERTY FROM VARIOUS OWNERS

379
LI ZHENJIAN (1922-1992)
Nude
Ink and color on paper, framed and glazed, signed Zhenjian with an artist's seal.
27 x 25in（68.5 x 63cm）

$12,000 - 18,000

李震堅（1922-1992） 女人體 設色紙本 鏡框

款識：震堅
鈐印：老李

Provenance:
Cathay's, Boston, Massachusetts, 29 March 1987, lot 84

來源：
Cathay's拍賣行，麻省波士頓，1987年3月29日，拍品編號84

Li Zhenjian began his study at Hangzhou National Art college in 1936, and he would become known as the founder of the 20th century Zhejiang school of figure painting. The Zhejiang Art Museum became the primary archive for the artistic output of Li Zhenjian when his family donated over 4,000 of the artist's work in 2014. In 2022, the Zhejiang Art Museum celebrated the centenary of the artist's birth with a major exhibition.

PROPERTY FROM A NEW JERSEY COLLECTION

380
FAN ZENG (BORN 1938)
Zhong Kui, 2000
Hanging scroll, ink and color on paper, titled in seal script *Zhong Kui Shanlin Shenwei Tu*, dated *gengchen*, signed *Baochong Zhaizhu Jiangdong Fan Zeng*, with four artist's seals.
53 3/4 x 26 1/4in (136.5 x 66.5cm)

$30,000 - 50,000

范曾 鍾馗山林神威圖 設色紙本 立軸 二〇〇〇年作

款識：歲在庚辰抱冲齋主江東范曾
鈐印：所思在遠道、十翼、江東范曾、學我者進變我者智似我者愚偽我者鄙

Provenance:
Bonhams, Hong Kong, 26 November 2007, lot 67

來源：
邦瀚斯，香港，2007年11月26日，拍品編號67

381

PROPERTY FROM VARIOUS OWNERS

381
LV SHOUKUN (1919-1975)
Lion Rock, 1961
Ink and color on paper, framed and glazed, inscribed by the artist and dated *xinchou* and signed Lv Shoukun with two artist's seals.
18 1/4 x 30 3/4in (46.5 x 78cm)

$4,000 - 6,000

呂壽琨 (1919-1975) 獅山 設色紙本 鏡框 一九六一年作

款識：辛丑七月呂壽琨寫。
鈐印： 譽虎、呂壽琨印

The landscape of Hong Kong provided inspiration to Lv Shoukun. Lion Rock, here depicted amid colorful clouds, is located in the New Territories in Shatin district. Visible from much of Hong Kong, Lion Rock is embraced by local residents for embodying the grit and determined demeanor of the Hong Kong people. The curiously shaped granite formation was a favored subject of the Lv Shoukun, who painted the scenery on several occasions.

PROPERTY FROM A SAN FRANCISCO COLLECTION

382
LIU KUO-SONG (LIU GUOSONG, BORN 1932)
Landscape, 1967
Ink and color on paper, framed and glazed, inscribed by the artist and dated 1967, signed Liu Guosong, with one artist's seal reading *Liu Guosong*.
35 x 23 1/2in (89 x 59.5cm)

$50,000 - 70,000

劉國松（生於1932年） 山水 設色紙本 鏡框 一九六七年作

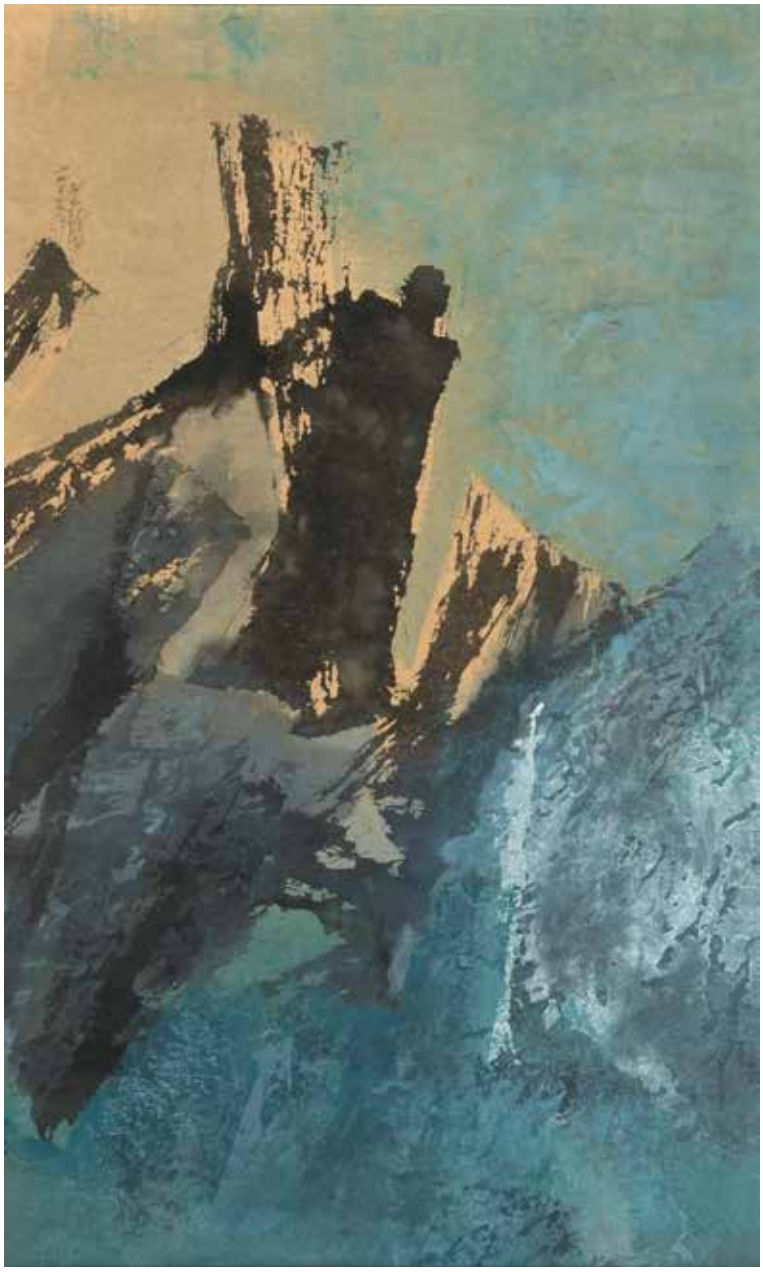
款識：劉國松，一九六七
鈐印：劉國松

Provenance:
Acquired in Taipei, Taiwan, 1976-1977

來源：
1976-1977年間購于臺北

Originally from Shangdong, Liu Kuo-Song arrived in Taiwan as a teenager in 1949. Studying traditional Chinese painting with Huang Junbi, Pu Ru and Chu Dechun at National Taiwan Normal University (國立臺灣師範大學), Liu Kuo-song became a founding member of the Fifth Moon Group in 1956. This coalition of young artists sought to revitalize Chinese painting by incorporating Western Abstract Expressionism to create a new synthesis. In 1967, when the present lot was created, Liu Kuo-Song's stylistic formula was fully developed, integrating ink and brush on his own specially made paper. Although contemporary in appearance, the dramatic 'flying white' brushstrokes that define this composition are inspired by the spontaneous approach of the South Song Dynasty Chan monk painter Liang Kai (1172-1204).

382



PROPERTY FROM A SAN FRANCISCO COLLECTION

383
FONG CHUNG-RAY (FENG ZHONGRUI, BORN 1933)
1972-31
Ink and color on paper, matted, framed and glazed, inscribed by the artist and dated 1972, signed Feng Zhongrui.
37 x 23in (94 x 58.5cm)

$6,000 - 9,000

馮鍾睿（生於1933年） 編號1972-31 設色紙本 鏡框 一九七二年作

款識：馮鍾睿，一九七二之卅一

Provenance:
Acquired in Taipei, Taiwan, 1976-1977

來源：
1976-1977年間購於台北

Fong Chung-Ray was born in Nanyang, Henan in 1933, but relocated to Taiwan as a teen in 1949. At the age of 23, he joined the Fifth Moon Group of artists, who sought to develop a modern style of Chinese painting that continued to resonate with the Chinese tradition. Members of the Fifth Moon Group were daringly experimental, and Fong Chung-Ray often eschewed the traditional brush in favor of bundled palm leaves. His compositions fully embrace abstraction and focus of the formal aspects of painting, in muted tones of blue, green, and brown. Receiving a Rockefeller Grant in 1971, Fong Chung-Ray was able to travel Europe and the United States, eventually settling in San Franciso, California in 1975.

PROPERTY FROM A SAN FRANCISCO COLLECTION

384
FONG CHUNG-RAY (FENG ZHONGRUI, BORN 1933)
1973-42
Ink and color on paper, matted, framed and glazed, inscribed by the artist and dated 1973, signed Feng Zhongrui.
22 3/4 x 36in (58 x 91.5cm)

$6,000 - 9,000

馮鍾睿（生於1933年） 編號1973-42 設色紙本 鏡框 一九七三年作

款識：馮鍾睿，一九七三之四十二

Provenance:
Acquired in Taipei, Taiwan, 1976-1977

來源：
1976-1977年間購於台北

PROPERTY FROM A NEW YORK CITY COLLECTION

385
QIN FENG (BORN 1961)
West Wind East Water 0618, 2006
Ink and coffee on custom made silk and cotton paper, framed and glazed, signed by the artist in pencil, Qin Feng.
74 3/4 x 37 3/8in (189.9 x 95cm)

$10,000 - 15,000

秦風（生於1961年） 西風東水系列0618
水墨咖啡絲棉紙 鏡框 二〇〇六年作

Hailing from Xinjiang Uygur Autonomous Region, Qin Feng graduated from the mural painting department at Shandong University of Art & Design in 1985. After spending several years in exhibiting and teaching in Beijing and Berlin, he moved to Boston in 1999. In 2007, he established the Beijing Museum of Contemporary Art and the next year became a researcher of contemporary art at Harvard University Asia Center.

His artistic endeavors delve into the intricate interplay between oriental and occidental cultures, employing various media and visual forms. His works garnered widespread exhibition and have been extensively collected by the significant institutions worldwide including the Metropolitan Museum of Art, Museum of Fine Arts Boston, the British Museum and National Museum of China.

PROPERTY FROM A NEW YORK COLLECTION

386
GAO HUIJUN (B. 1966)
Bird and Red Leaf
Mounted with backing paper, ink and color on paper, inscribed by the artist and signed Heshang, with three painted artist's seals reading *jun*, *Gao* and *wen qinren*.
26 1/2 x 13 7/16in (67.3 x 34.2cm)

$7,000 - 10,000

高惠君（生於1966年） 紅葉小鳥 設色紙本 托裱

款識：生年不滿百，常懷子歲憂。晝短苦夜長，何不秉燭遊。為樂當及時，何能待來茲。愚者愛惜費，但為後世嗤。仙人王子喬，難可與等期。無名詩點不醒世人，河上。
手繪鈐印：君、高、問秦人

Gao Huijun, known by his style name Heshang (literally meaning "on the river"), was born in Baoding, Hebei Province. He graduated from the Central Institute of Arts and Crafts (the current Academy of Arts & Design, Tsinghua University) in 1992. Since 1994, he has made Songzhuang his artistic haven. His works have been exhibited globally in Singapore, Paris and Taiwan.

His work deftly intertwines the essence of traditional Chinese painting with the modern context and sometimes Western painting media. Personified birds and otherworldly landscapes take center stage in his works, demonstrating the connection of his artistic conception with the legacy of ancient masters such as Bada Shanren (1626-1705), Ni Zan (1301-1374) and Mi Fu (1051-1107).

紐約亞洲藝術週

March 14-22, 2024

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(i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US $5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.

(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
   (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
   (ii) The arbitration shall be conducted in New York, New York; and
   (iii) Discovery and the procedure for the arbitration shall be as follows:
   A. All arbitration proceedings shall be confidential;
   B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
   C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
   D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
   E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days

after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs
Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews
Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates
Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve
Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction
You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person
If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids
As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone
We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Buyer's Guide - continued

Sales Tax
Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

  Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

  Purchases will be available for collection on *Wednesdays* from Door To Door.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  50 Tannery Rd
  Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  6280 Peachtree St.
  Los Angeles, CA 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title: Chinese Paintings	Sale date: 19 September 2023
Sale no. 28910	Sale venue: New York

General Bid Increments:

$10 - 200 .....by 10s	$10,000 - 20,000 .....by 1,000s
$200 - 500 .....by 20 / 50 / 80s	$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$500 - 1,000 .....by 50s	$50,000 - 100,000 .....by 5,000s
$1,000 - 2,000 .....by 100s	$100,000 - 200,000 .....by 10,000s
$2,000 - 5,000 .....by 200 / 500 / 800s	above $200,000 .....at the auctioneer's discretion
$5,000 - 10,000 .....by 500s	The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐	I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: _____ Country: _____

City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

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New York, NY 10022

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bonhams.com

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